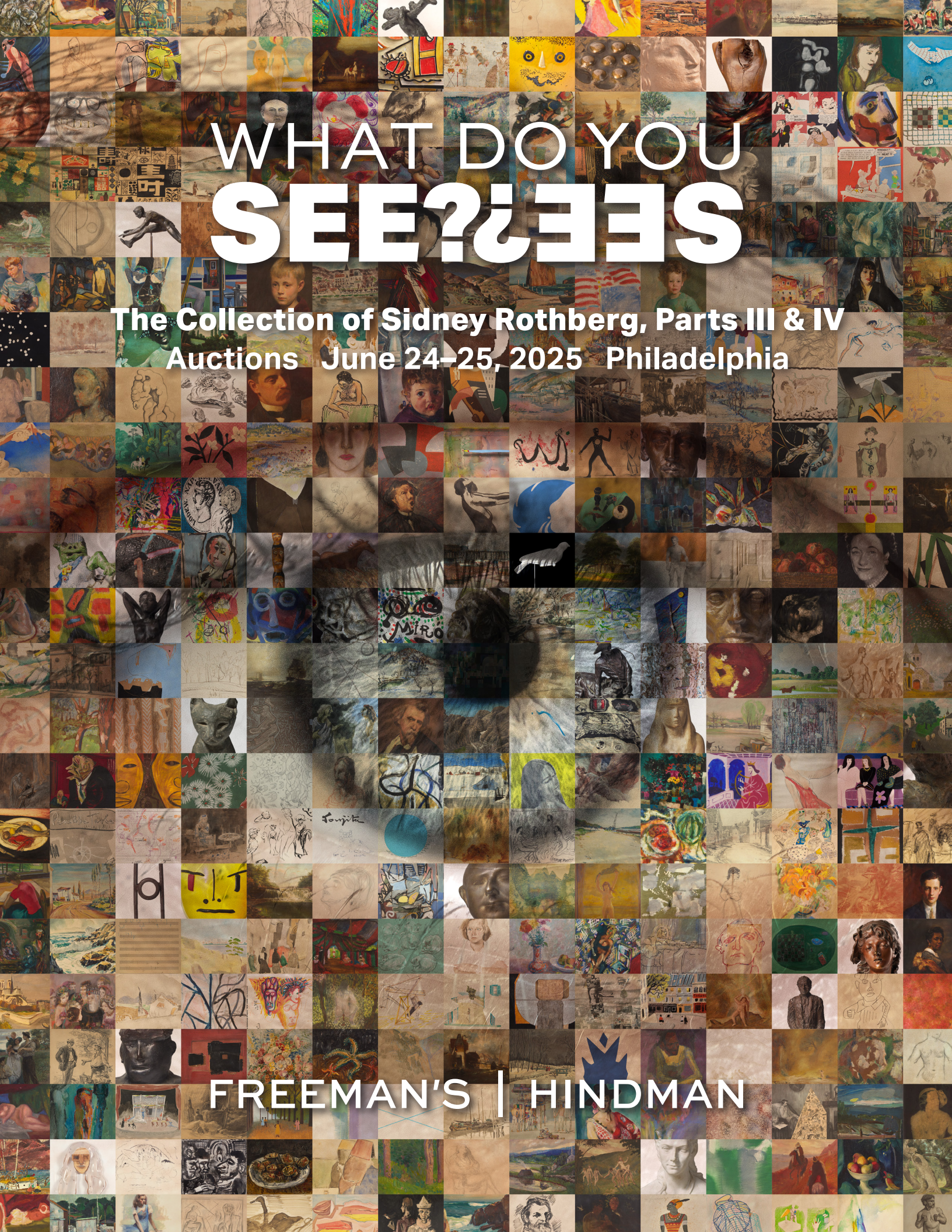

WHAT DO YOU
SEE?
The Collection of Sidney Rothberg, Parts III & IV
Auctions June 24–25, 2025 Philadelphia
FREEMAN'S | HINDMAN

WHAT DO YOU SEE?¿THE COLLECTION OF SIDNEY ROTHBERG

RENOIR DAUMIER VUILLARD ROUAULT

MAGRITTE BEARDEN BRAQUE DE KOONING PIPER
DA SILVA RODIN EXTER DEMUTH MIRÓ CALDER

MOORE CHIHULY DONATI HUGO REDON KANE SAMARAS JOHNS
MAPPLETHORPE RAUSCHENBERG AVERY GLACKENS PASCIN RAY
DE LA FRESNAYE MAURER ENSOR HOLTY BURCHFIELD VILLON

KUEHNE BENTON EILSHEMIUS LURÇAT KENT VALTAT TOULOUSE-LAUTREC LIPCHITZ
KELLY LAURENCIN STEINBERG SINTENIS BOMBOIS PISSARO CHURCH BLUM GATCH
VAISMAN DAHN KNATHS RIVERS TOLEDO RUSSEL DAVIS TUCKER ARNOLDI FERRER
LEAR HIRSCH TOBEY MORGAN CAGE FISH POLIAKOFF GRITCHENKO URY BOURDELLE
ANSHUTZ LUCE OAKLEY CARLES ZORACH BERTRAND VAN VELDE COCTEAU BASKIN
PARSONS SHIELDS NATKIN PETITJEAN CONDER KOCH SOYER BESNARD DUFOUR

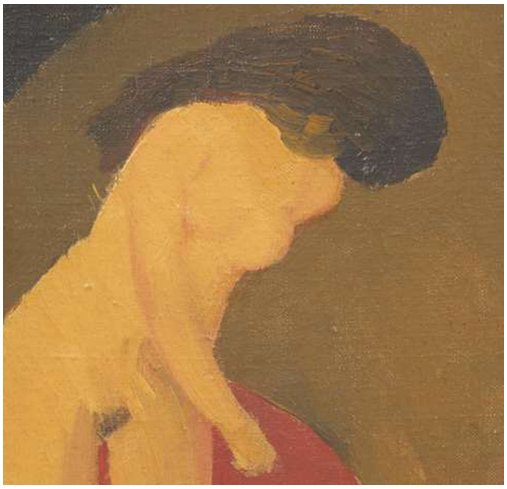


DETAIL LOT 303



Last year in review...











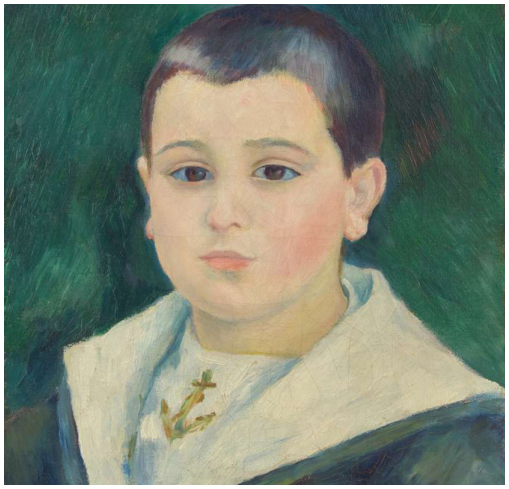
Alasdair Nichol (Executive Vice President, Deputy Chairman, Head of Fine Art) selling the auction. 242 Lots, February 26 and 27, 2024.

What Do You See?
The Collection of Sidney Rothberg, Parts I and II
February 27–28, 2024

Following an international tour in Paris, New York City, Chicago and Philadelphia, the first two back-to-back inaugural auctions last year witnessed the rediscovery of major Impressionist, Modern and Contemporary gems ranging from Pierre-Auguste Renoir, to Lee Bontecou, Wayne Thiebaud, Fairfield Porter, and Robert Delauney, among others. Across the two days, more than 240 lots sold, many to private buyers, several others to US institutions. 1,099 competed for the chance to acquire pieces from the venerable collection. In the end, the auctions yielded $5 million in sales, making The Collection of Sidney Rothberg, one of the most exciting events of 2024.

Bidding across both days was ravenous, with 52% of bids won by new registered clients, and several lots soaring past their estimates. This was the result of an extensive, and proactive marketing campaign that started in the Fall of 2023. With over 1,000 bidders registered worldwide and a packed sale-room in Philadelphia, 93% of lots sold and several world records were achieved, making the two sales one of the most exciting events of 2024.











Specialist Raphaël Chatroux and Saranne Rothberg (daughter of Sidney) celebrating after the successful auction

Parts I and II Highlights

Details, top row, left to right:
Édouard Vuillard, *Femme dans une Grotte Executed in 1891*, **SOLD FOR $165,100**
Wayne Thiebaud, *River Canyon at Folsom,* **SOLD FOR $101,600**
Pierre-Auguste Renoir, *Pierre Goujon en Costume Marin*, **SOLD FOR $330,200**

Details, bottom row, left to right:
Bob Thompson, *Golden Nude*, **SOLD FOR $69,850**
Fairfield Porter, *Seascape*, **SOLD FOR $41,275**
Lee Bontecou, *Untitled*, **SOLD FOR $127,000**

Events...


W
HAT
DO YOU
SEE?¿THE
COLLECTION
OF SIDNEY ROTHBERG
RENOIR SOUTINE KLEE DIEBENKORN
FREEMAN'S
Tuesday to Thursday
10am - 4pm
or by appointment
Please Ring Bell for Entry
freemansauction.com


PRIDE OF PLACE
"My father was a diehard Philadelphian."
– SARANNE ROTHBERG










RAISON D'ETRE
"My father liked to retreat to contemplate his art."
– SARANNE ROTHBERG





WHAT DO YOU SEE?

The Collection of Sidney Rothberg

Freeman's | Hindman is proud to present the extraordinary collection of lifelong Philadelphian Sidney Rothberg (1924-2008). The sale title, *What Do You See?*, is a direct homage to the inquisitive mind and keen eye of Mr. Rothberg. Whether in a museum, gallery, auction house, or within his own collection, he would always sincerely ask you to share with him your personal impressions of a work of art, regardless of your age or art knowledge. His daughter Saranne Rothberg reflects: "Anyone who knew my father would remember this phrase–he was so interested in knowing how people perceived a work of art."

So we'd love to know...WHAT DO YOU SEE?

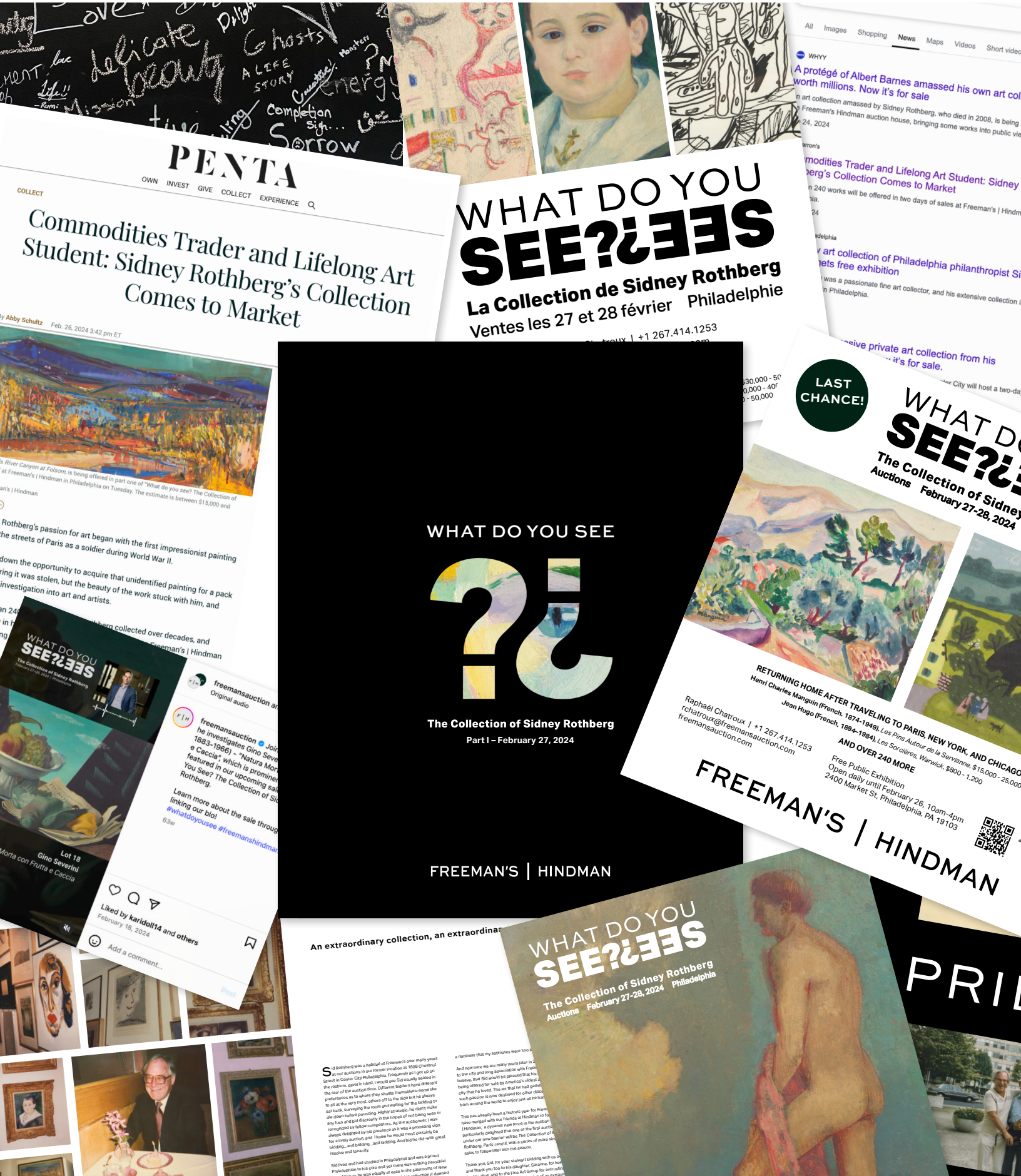








In the media...


PENTA
OWN INVEST GIVE COLLECT EXPERIENCE
COLLECT
Commodities Trader and Lifelong Art Student: Sidney Rothberg's Collection Comes to Market
WHAT DO YOU SEE?
La Collection de Sidney Rothberg
Ventes les 27 et 28 février Philadelphie
WHAT DO YOU SEE
The Collection of Sidney Rothberg
Part I – February 27, 2024
FREEMAN'S | HINDMAN
LAST CHANCE!
The Collection of Sidney
Auctions February 27-28, 2024
RETURNING HOME AFTER TRAVELING TO PARIS, NEW YORK, AND CHICAGO
AND OVER 240 MORE
Free Public Exhibition
Open daily until February 26, 10am-4pm
2400 Market St, Philadelphia, PA 19103
FREEMAN'S | HINDMAN
WHAT DO YOU SEE?
The Collection of Sidney Rothberg
Auctions February 27-28, 2024 Philadelphia
WHYY
A protégé of Albert Barnes amassed his own art col
worth millions. Now it's for sale
Commodities Trader and Lifelong Art Student: Sidney
berg's Collection Comes to Market
art collection of Philadelphia philanthropist Si
ets free exhibition
Lot 18
Gino Severini
Morta con Frutta e Caccia
Liked by karidoll14 and others
February 18, 2024
Add a comment...


B6 | CITY & SUBURBS | C
The Philadelphia Inquirer
LIFE & CULTURE
Saranne Rothberg said she believes her father would be happy that his art collection is being shared with the world. Elizabeth Robertson / Staff Photographer
Amassed in a Philly penthouse, major collection goes up for sale
The late Sidney Rothberg acquired artwork that spanned centuries, mediums, and styles. Buyers from around the world are expected.
By Mike Newall
Staff Writer
A single father, Sidney Rothberg often took his young daughter to art auctions and hung art toddler height so she could enjoy it. Courtesy of the Rothberg family
ALASDAIR NICHOL
Deputy Chairman | Head of Fine Art
0:05 / 3:39
offer the extraordinary collection of
WOMEN ARTISTS
FOUND IN
WHAT DO YOU SEE?
The Collection of Sidney Rothberg
February 27–28, 2024 | Philadelphia
"My father was a diehard Philadelphian. He traveled extensively, but Philadelphia was his passion, his heart, his home."
WHAT DO YOU SEE ? THE COLLECTION OF SIDNEY ROTHBERG
PART II FEBRUARY 28, 2024
2400 MARKET STREET PHILADELPHIA PA 19103
FREEMAN'S | HINDMAN

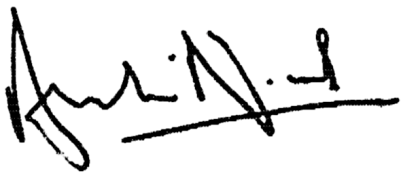
More gems revealed...

It is with great excitement and anticipation that we now bring to market a new wave of offerings from the formidable Collection of Sidney Rothberg. In this catalogue you will find Parts III and IV being offered on June 24 and 25. You may remember that last year, our freshly merged houses were entrusted with Parts I and II of this fascinating collection, a rich and varied exploration of expressions, styles, countries and centuries available both in Philadelphia and online.

Sid Rothberg was a man of the world who was equally at home in the sale-rooms of London, Paris and New York as he was at Freeman's. Yet, he was the quintessential Philadelphian, fiercely loyal to his hometown, sports teams, University of Pennsylvania alma mater, The Barnes Foundation, and our historic house where he bought his very first lot as a young gentleman. Sid was self-made and passionately collected over decades.

Offering these works from his reputable collection at America's oldest auction house, in the city he loved so much, feels like a full-circle moment. For many of us, the experience was an emotional one, reconnecting with many of the works we directly sold to Sid, bearing our own chalk marks and handwritings from so many decades ago. I personally have many fond memories of him; we shared many laughs. I can see Sid sitting at the back of our auction room on Chestnut Street, with his bidder's paddle discreetly positioned, his gaze certain, and determined.

Collecting art can be an intensely personal journey as it certainly was for Sid. It is our hope that these works brought together over decades and continents, as a result of his astute and discriminating eye, will bring the same amount of pleasure as they did for him and his family. We hope you will find paintings, works on paper and sculptures that speak to you, surprise you, and intrigue you, and that you continue to ask others Sid's favorite question, "What Do You See?"



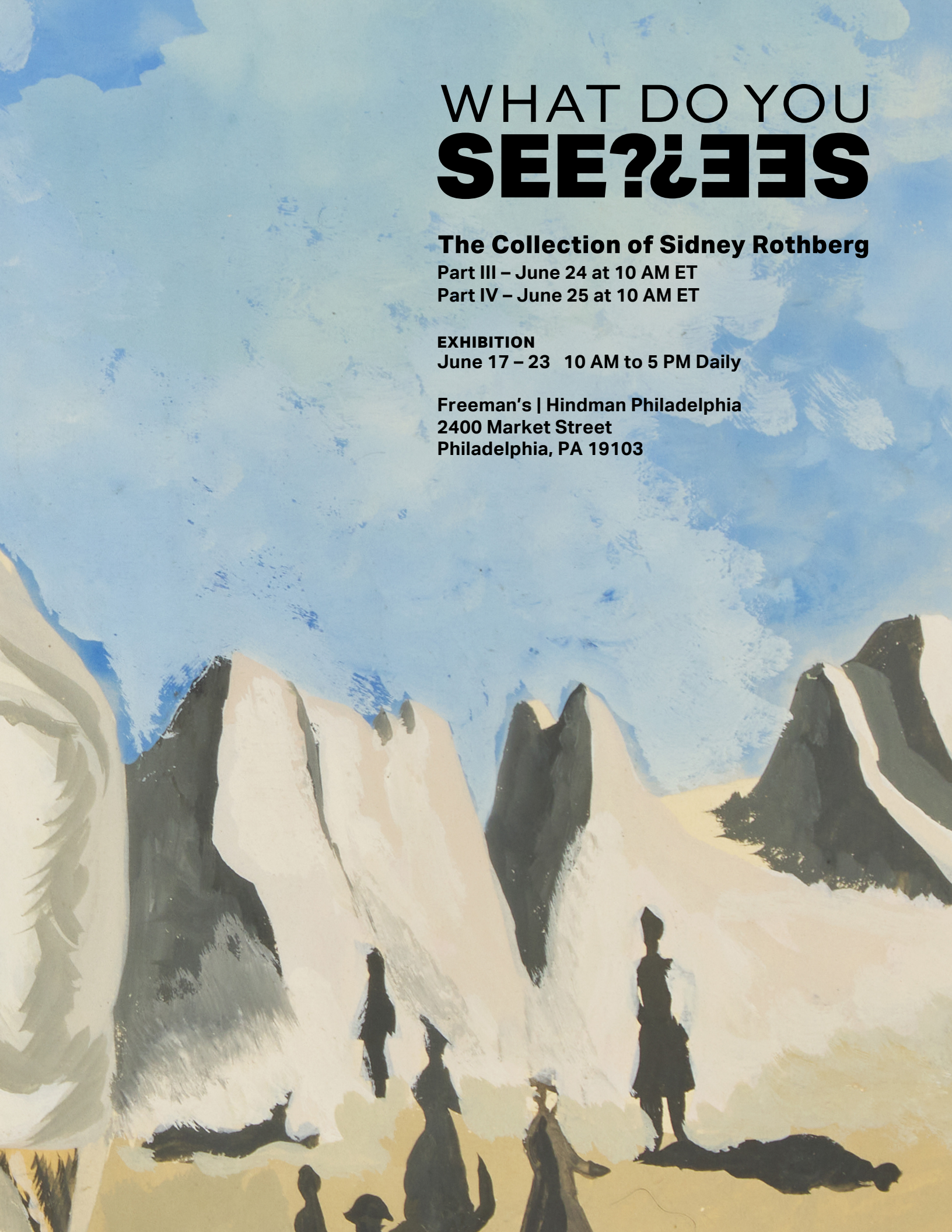
ALASDAIR NICHOL
DEPUTY CHAIRMAN & DIRECTOR OF FINE ART

Please note that a portion of sale proceeds from The Collection of Sidney Rothberg will be donated to support free programs helping to improve the lives of cancer patients, survivors, and their caregivers. In advance, thank you for participating.




LACE
iladelphian."
FREEMAN'S





WHAT DO YOU SEE?

The Collection of Sidney Rothberg

Part III – June 24 at 10 AM ET
Part IV – June 25 at 10 AM ET

EXHIBITION
June 17 – 23 10 AM to 5 PM Daily

Freeman's | Hindman Philadelphia
2400 Market Street
Philadelphia, PA 19103





















Dear Art Lover, Collector, Advisor, Historian, Dealer–

"TELL ME, WHAT DO YOU SEE?" is one of the first questions we remember being asked. In my father's home—it didn't matter if you were a child full of wonder or an adult who'd never set foot in a museum. He wanted to know what you thought, saw, and felt when you looked at a work of art. He even hung a row of paintings at kid height (and rotated new ones in regularly) so that he could continue to spark our imaginations and a similar life-long passion for human ingenuity, creativity, and the pursuit of beauty. He was endlessly curious and inspired by other perspectives.

And so, though I wish you could've met my Dad in person, you will meet him now—through this captivating and expansive collection and series of sales that reflect all the passion, joy, and love for exploration that my father had in life and as a collector.

Sidney "Sonny" Rothberg was unique. He had very humble beginnings in Philadelphia and first encountered great works in an unlikely way: as a young American soldier on the streets of Paris. It was World War II, and breathtaking canvases had been looted and were being offered on street corners in exchange for a pack of cigarettes. Although he did not purchase anything, seeing such magnificence sparked his heart and curiosity, and the rest is collector's history.

He returned on the GI bill, and while attending the University of Pennsylvania, he spent his free time in the research stacks of the Philadelphia Public Library, devouring art books to identify the artists he had seen during the war. He also journeyed back to France to study French and frequented many museums.

As a young man, he bought his first piece at Freeman's auction, and as he became more successful as a stockbroker and then a commodities trader and entrepreneur, he acquired and studied more and more works. Violette de Mazia and The Barnes Foundation greatly influenced him; he also discovered the art and beauty in jewelry, ceramics, silver, sculptures, antiquities, and furniture, so his collection expanded beyond fine art. He often guest lectured at the Barnes Foundation—a place that became like a second home to me as a child because my father was a single dad in the sixties, a practically unheard-of phenomenon, but that was my father.

He was bold—he didn't live life by any instruction manual, and he went from a curious soldier on the streets of Paris to amassing a world-respected collection.

As his daughter, it is an honor to present a series of sales with works from his collection in our beloved City of Philadelphia and, to reveal works that haven't been seen in twenty, thirty, or, in so me cases, seventy-five years. My father traveled extensively and acquired art around the globe, but he was a proud Philadelphian, first and foremost.

As you explore these highlights—and immerse yourself in these two single-owner sales and exhibitions—I hope you notice his keen eye and desire to understand an artist's many facets. Not only their influences and the ever-evolving periods in their careers—but what propelled them to experiment with a new stroke, a divergent palette, or sculpt a lump of clay in a way the world had never seen before.

He collected movements before they became movements. He was a passionate art detective, and he pursued the work that was almost impossible to find—the inflection points in a creative's work where they started to bloom and take the necessary risks to become a true artist. And for us, his family, he made art come to life.

He'd let us raise the paddle when he wanted to buy something at auction—even as little children. I vividly remember playing on the loading docks with Sam Freeman at the prior location. When dad and I would come home—hanging paintings was a family affair. And if anyone helped us—a handyman or one of the doormen in the building—he'd proudly unveil the piece and ask them his favorite question: "What do you see?" Bringing people into the artist's world with excitement about history—what was happening economically, politically, socially, societally, and culturally at the time the work was created—made my dad's enthusiasm contagious. I think his passion single handedly increased museum ticket sales.

In some small way, I hope I've captured the irrepressible spirit and ethos he brought to art and life. On behalf of my daughter and myself, we are thrilled to share this experience with you.

So, tell me...

WHAT DO YOU SEE?

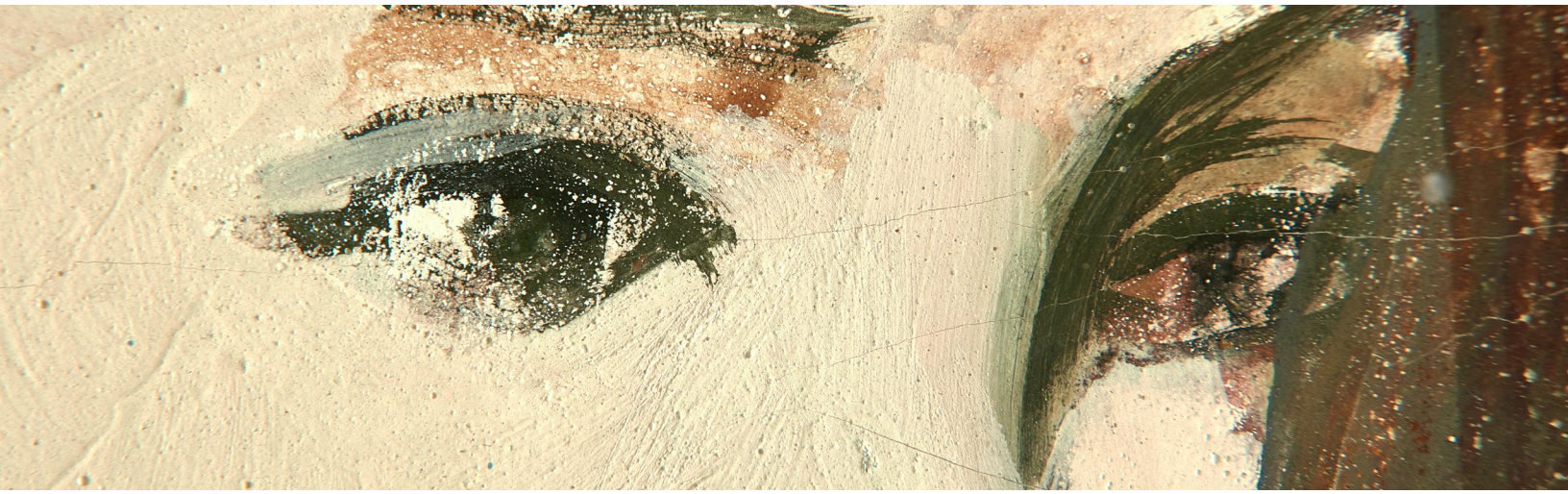
Believe me, he'd love to know.

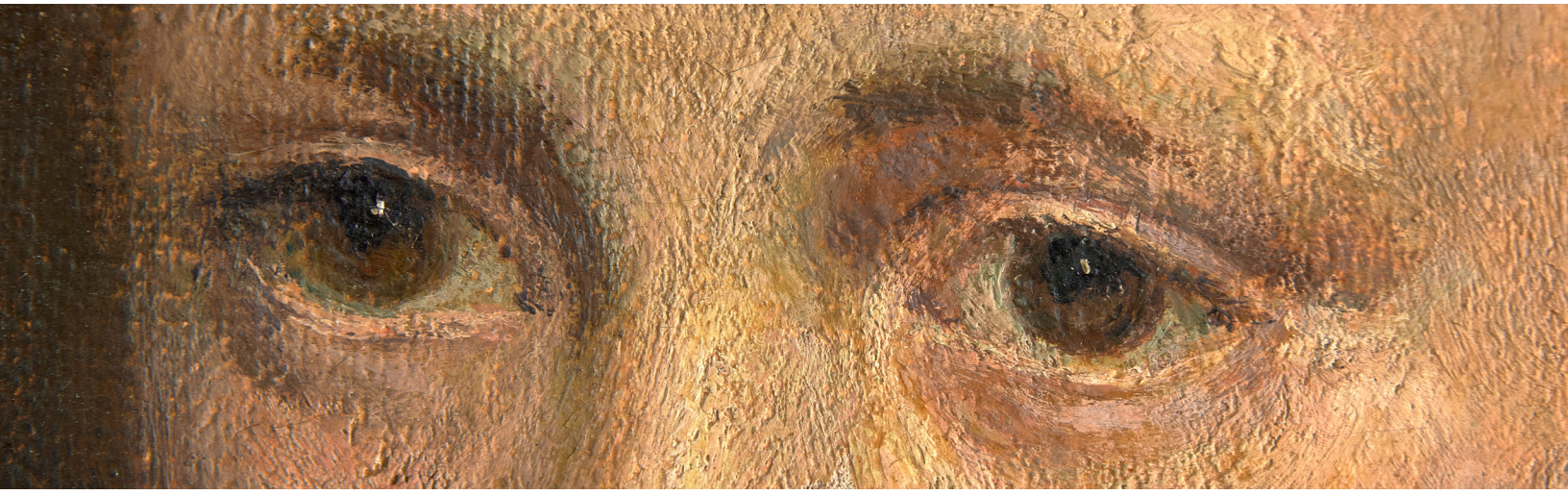
Saranne

SARANNE ROTHBERG

DAUGHTER OF SIDNEY ROTHBERG









WHAT DO YOU SEE?

The Collection of Sidney Rothberg

Part III June 24 Lots 1 to 218

Expansive in size and spanning forms, styles, countries, and centuries, The Collection of Sidney Rothberg is as rich as it is varied. To guide the collector through Mr. Rothberg's fertile mind and keen eye, Freeman's | Hindman specialists have distilled throughout this catalogue five occasions to reflect on Mr. Rothberg's collecting journeys by identifying themes, artists and categories that best illustrate the unique temperament and impeccable taste of this important Philadelphia gentleman.

THE SOUND OF ART // MUSIC REFERENCES IN THE COLLECTION OF SIDNEY ROTHBERG
// PAGE 8

ARTIST'S FOCUS // JEAN HUGO
// PAGE 20

DR. ALBERT C. BARNES AND VIOLETTE DE MAZIA: ROLE MODELS FOR ROTHBERG
// PAGE 102

ARTIST'S FOCUS // CARL HOLTY
// PAGE 122

DISCOVERING UNHEARD VOICES // THE EYE OF SIDNEY ROTHBERG
// PAGE 144

OPPOSITE, DETAILS TOP TO BOTTOM: LOTS 36. 56, 218, 143

Lot 1

Auguste Rodin (French, 1840-1917)
Buste de Suzon (Taille Originale dite aussi Taille N°5)

bronze with golden brown patina
signed *A. Rodin* (at the rear, to the left); also with *Cie des Bronzes/a /Bruxelles* foundry stamp (at the rear, along the rim, to the right)
height: 12 in. (30.5cm)
Conceived between 1873 and 1875, this example cast between 1875 and 1910.

This work will be included in the forthcoming Catalogue critique de l'oeuvre sculpté d'Auguste Rodin currently being prepared by the Comité Rodin in collaboration with Galerie Brame & Lorenceau under the direction of Jérôme Le Blay under the archive number 2025-7318B.

LITERATURE
Vers l'àge d'àirain, Rodin en Belgique, exh. cat., Musée Rodin, Paris, 1997, pp. 150-52, (illustration of another version).

Antoinette Le Normand-Romain, *The Bronzes of Rodin, Catalogue of Works in the Musée Rodin, vol. II*, Paris, 2007, no. S.961, pp. 662-64 (illustrations of other versions).

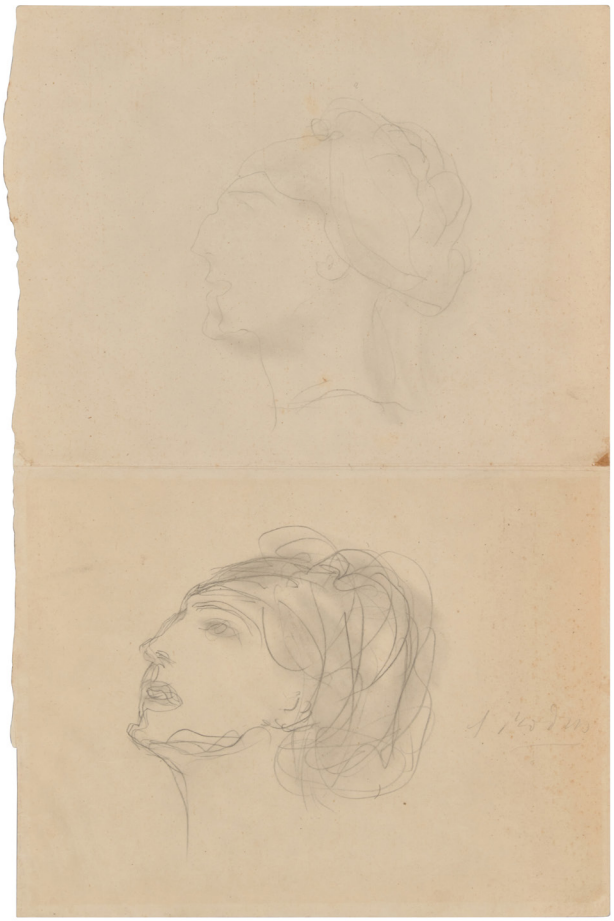
$6,000 - $10,000



Conceived between 1873 and 1875, *Suzon* is a tribute to Rodin's mentor, Albert-Ernest Carrier-Belleuse, under whom he apprenticed from 1864 to 1871. The bust evokes Carrier-Belleuse's intimate portrayals of youthful, alluring women, while also drawing inspiration from 18th-century terracotta busts of elegant figures by sculptors such as Houdon and Clodion—indeed, *Suzon* was originally modeled in terracotta.

During his exile in Brussels amid the Franco-Prussian War, Rodin sold the reproduction rights for *Suzon* in bronze to the Compagnie des Bronzes, a local foundry. The firm edited the model in three sizes, all of which enjoyed lasting popularity. The present work belongs to the earliest and largest edition, cast during Rodin's lifetime.

It is fitting that this exquisite bronze of *Suzon* was part of Mr. Rothberg's collection. A Philadelphia gentleman who lived just steps from the city's renowned Rodin Museum on the historic Parkway, Mr. Rothberg was a devoted admirer of the sculptor. He cherished this piece not only for its artistic merit but also for its rich, golden patina—a quality that resonated with his career in metal trading on the Stock Market.



Lot 2

Auguste Rodin (French, 1840-1917) *Études de Têtes* (A Double-Sided Work)

pencil on paper
faintly signed *A. Rodin* (lower right)
sheet size: 12 1/4 x 8 1/16 in. (31.1 x 20.5cm)

PROVENANCE
Sotheby's Parke Bernet, New York, sale of June 6, 1974, lot 6a.
Acquired directly from the above sale.
Private Collection.
Christie's South Kensington, London, sale of December 2, 1991, lot 10.
Acquired directly from the above sale.

$3,000 - $5,000



Lot 3

Émile-Antoine Bourdelle (French, 1861-1929) *Le Pathétique (Étude de Bas-Relief pour la Façade du Théâtre des Champs-Élysées)*, 1911

terracotta, glazed terracotta
marked with artist's monogram (lower left) and numbered *6/8* (lower right)
cast in an edition of 8, plus 2 artist's proofs.
15 1/8 x 12 1/4 in. (38.4 x 31.1cm)

In a letter dates Paris, November 12, 1969, C. Bourdelle of the Musée Bourdelle confirmed the authenticity of the present work.

PROVENANCE
Christie's, New York, sale of February 18, 1988, lot 213.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 4

Gustave Doré (French, 1832-1883) *Sans Lui Parler Je Me Penchai vers lui, Je Pris Le Pinçeau et J'Effaçai l'Oiseau* (from Arioste's *Roland Furieux*)

watercolor and gouache on paper laid to card
signed *G Doré* (lower right)
16 1/4 x 12 1/2 in. (41.3 x 31.8cm)

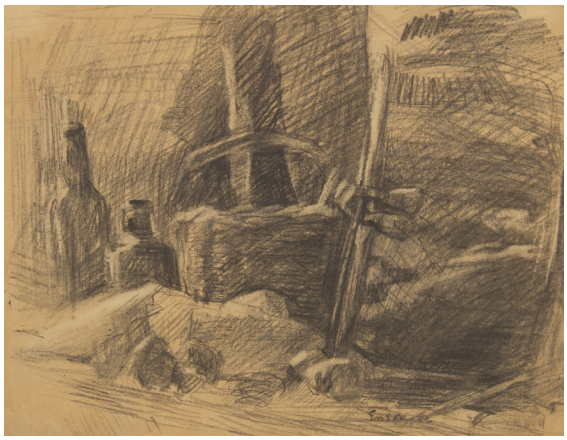
LOT NOTE
The present drawing is one of 618 illustrations created by Gustave Doré for *Orlando Furioso*, the 16th-century epic poem by Ludovico Ariosto.

Often regarded as a metaphor for all literature, *Orlando Furioso* is celebrated as the final and finest expression of chivalric romance. It recounts the tale of Roland (Orlando), a heroic Christian knight, whose quest for love unfolds amid the backdrop of war between Charlemagne's forces and the Saracen army. In this scene, the wizard Merlin appears in the enchanted forest of Brocéliande, teaching the young knight Arthur the art of drawing.

This project marked the last of Doré's major folio illustrations for the Hachette publishing house. Unlike his earlier practice of drawing directly onto woodblocks for engraving, Doré created these compositions on paper, granting him greater artistic freedom. Today, the *Orlando Furioso* illustrations are considered among Doré's most accomplished and original works.

$3,000 - $5,000





Lot 5

James Ensor (Belgian, 1860-1949) *Still Life;* with *Figure Studies* (A Double-Sided Work), 1882

charcoal on paper
signed *Ensor* and dated (lower center right)
sight: 8 x 10 1/2 in. (20.3 x 26.7cm)

PROVENANCE
Christie's East, New York, sale of November 7, 1995, lot 51.
Acquired directly from the above sale.

$4,000 - $6,000

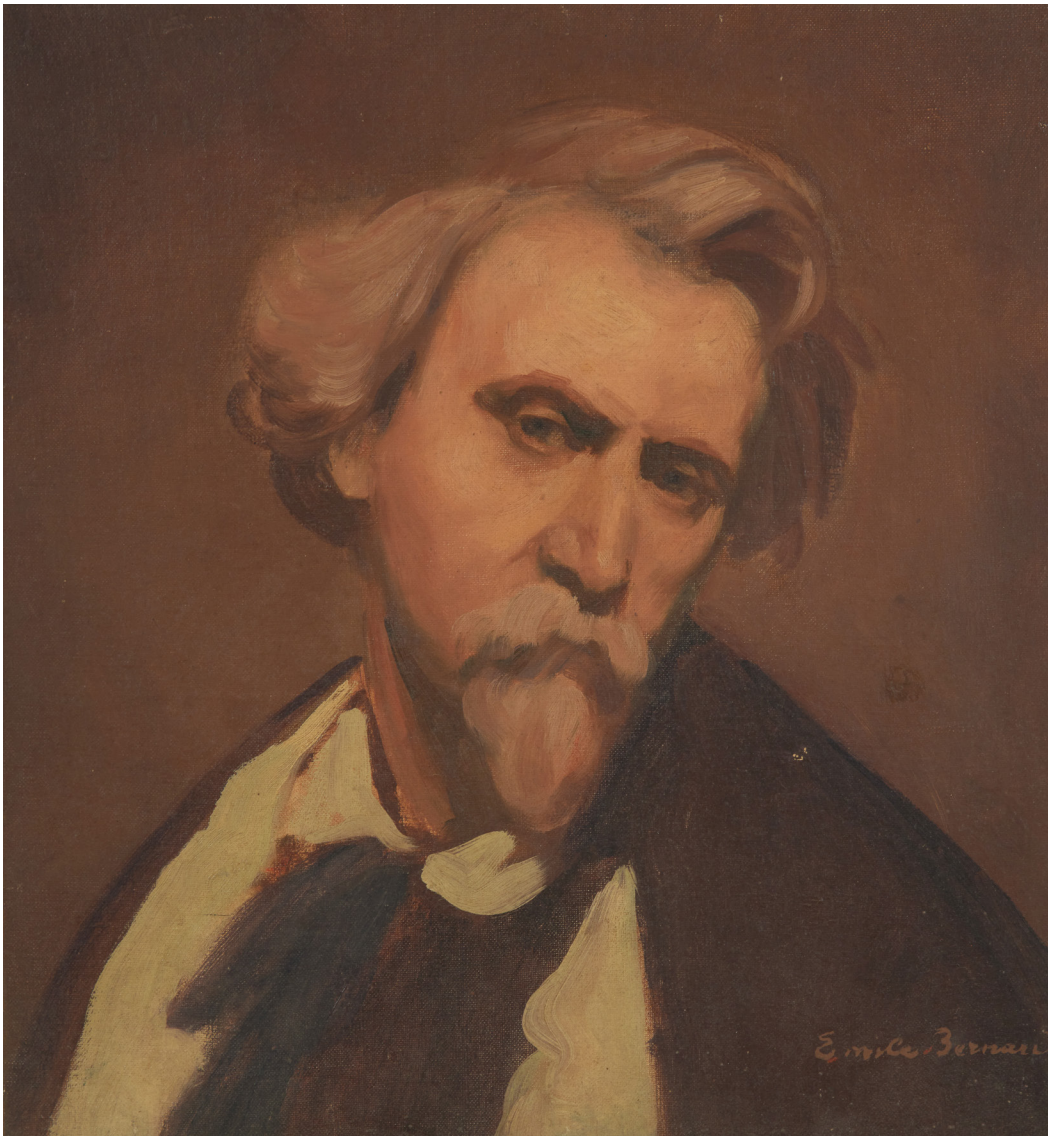
Lot 6

Lesser Ury (German, 1861-1931) *Farm Woman*

charcoal on board
signed *L. Ury* (lower right)
19 1/2 x 10 7/8 in. (49.5 x 27.6cm)

PROVENANCE
Doyle, New York, sale of November 6, 1996, lot 49.

$2,000 - $3,000



Lot 7

Émile Bernard
(French, 1868-1941)
Autoportrait

oil on canvas
signed *Emile Bernard* (lower right)
20 x 18 1/2 in. (50.8 x 47cm)

$6,000 - $10,000



Lot 8

Eugène Boudin (French, 1824-1898)
La Fileuse;* with *Étude de Fileuse
(A Double-Sided Work)

watercolor, ink and wash over pencil on paper
stamped with artist's initials *E.B* (Light 828, lower right); also illegibly inscribed (lower center)
sight: 6 1/8 x 6 7/8 in. (15.6 x 17.5cm)

PROVENANCE
Christie's East, New York, sale of May 31, 1984, lot 8.
Acquired directly from the above sale.

$3,000 - $5,000

Lot 9

Honoré Daumier (French, 1809-1879) *Le Buveur Chantant*, circa 1856

oil on panel
initialed *hD* (lower right)
8 3/4 x 6 1/4 in. (22.2 x 15.9cm)

PROVENANCE
Claude Roger-Marx, Paris, France.
Edward Fuchs, Berlin, Germany.

EXHIBITION
Galerie Matthiesen, Berlin, *Ausstellung Honoré Daumier: Aquarelle und Zeichnugen*, 1926, no. 24.

LITERATURE
Edward Fuchs, *Der Maler Daumier*, Munich, 1930, p. 47, no. 32 (illustrated).

Jean Adhémar, *Honoré Daumier,* Paris, 1954, p. 123, no. 97 (illustrated pl. 97).

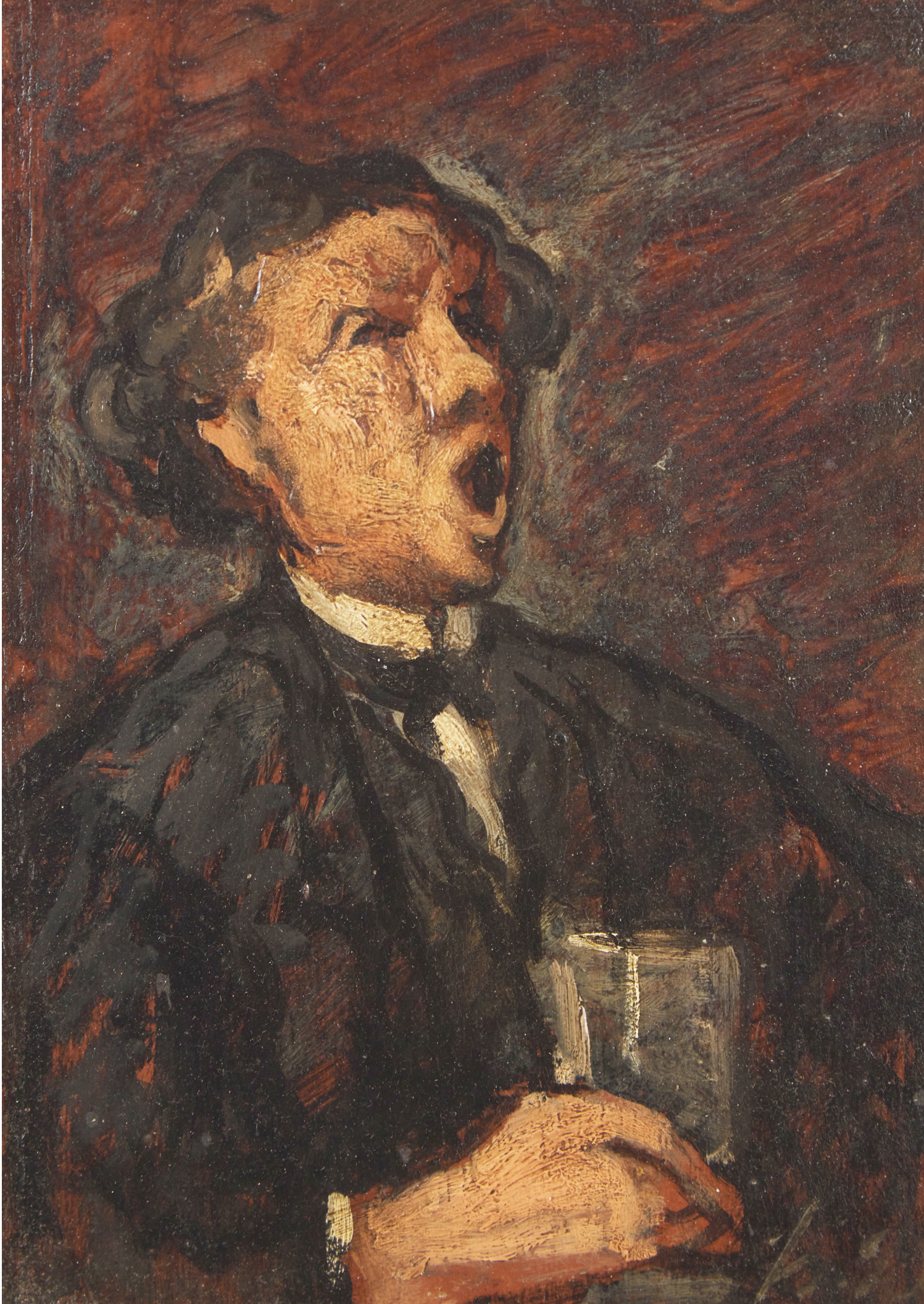
K.E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolors and Drawings,* London, 1968, vol. I, pp. 196-197, no. II-25 (illustrated pl. 190).

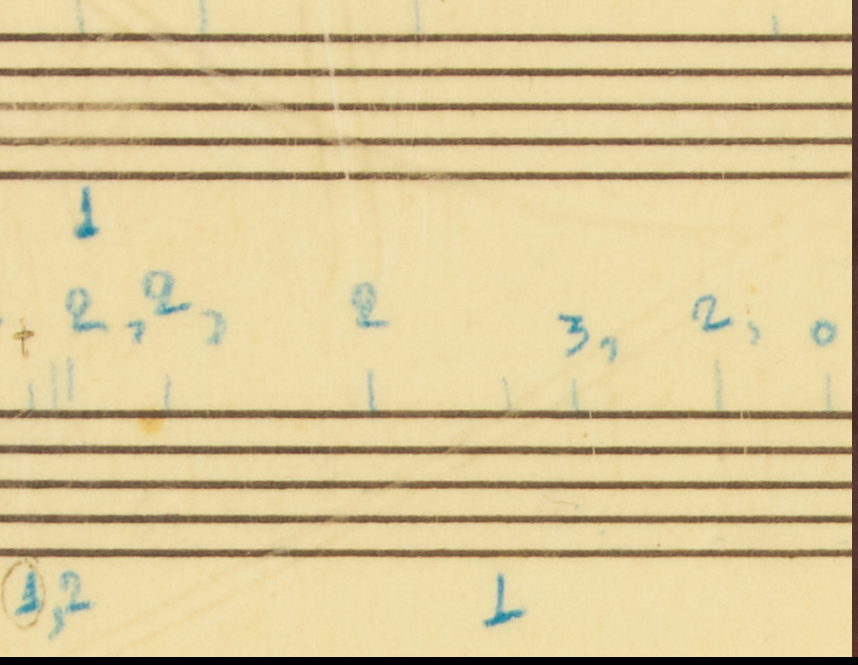
Luigi Barzini and Gabriele Mandel, *L'opera pittorica completa di Daumier*, Milan, 1971, p. 107, no. 222 (illustrated).

$25,000 - $40,000

Honoré Daumier, with his depictions of the Paris working class, is recognized as among the first and most important of the realist painters. The present painting, *Le Buveur Chantant,* circa 1856, depicts a subject the artist treated several times, that of men imbibing, whether alone or together. The Barnes Collection holds one such example from the same period, *Les Deux Buveurs*, circa 1858. Here, Daumier compresses the composition within a vertical format, focusing on the enthusiastic singer, who raises his head, mouth open as if in mid-verse, as he grips his glass with his right hand. The artist's characteristic thick brushstrokes delineate the man's face and figure, while scumbled strokes describe the background.

As Ives would surmise, 'Daumier's particular genius is evident in the stunning and disciplined clarity of his images. The artist never became mired in detail or narratives that required explanation, but instead concentrated on defining character through incisive description. Thus, true identities are revealed' (C. Ives, *Daumier Drawings*, exh. cat., The Metropolitan Museum of Art, New York, 1992, p. 175). It is in this way that Daumier has superbly captured the animated personality of his contemporary subject.







THE SOUND OF ART // MUSIC REFERENCES IN THE COLLECTION OF SIDNEY ROTHBERG





Music and visual art have long stood among the most profound modes of human expression, continually inspiring and shaping one another. This dynamic relationship is at the heart of the collection of Sidney Rothberg.

One of the collection's most striking highlights is the work of American composer and avant-garde artist **John Cage (Lots 291-293, 321, 322)**, featured in *Part IV*. Known for his radical approach to sound and silence, Cage challenged traditional definitions of music. The collection includes original scores that reflect his pioneering use of chance operations and the deliberate incorporation of silence as a compositional tool. A particularly thought-provoking example is *Études Australes, Piano Solo, Book II, Tracings from Star Maps XIV and XV*—a score that contains no musical notes at all. In this work, silence is not absence but presence, a vital part of the piece. Cage's experimental vision expanded the very meaning of music, shifting attention from melody and harmony to the texture and experience of sound itself.

This interplay between music and visual art extends throughout the collection. A sculpted bust of the acclaimed German-American pianist Richard Buhlig by **Gaston Lachaise (Lots 198, 208)** pays homage to the performative power of classical interpretation. Buhlig, revered for his interpretations of Beethoven and Bach, brought deep emotional nuance to his performances—qualities Lachaise captured in form. **David Levine's (Lots 68, 148, 150, 356)** portrait of a contralto—the rarest female voice type—adds another dimension to this musical tribute.

Several works by American modernist **Arthur Beecher Carles (Lots 53, 62, 63, 79, 108, 111, 164, 165, 204)** also reflect the influence of music on visual form. Deeply inspired by musical harmony, Carles applied bold colors and dynamic compositions to evoke rhythm and emotional resonance. His abstract painting Lovers, featured in Part III, embodies this approach: an entwined pair is rendered in a field of vibrant, symphonic color. Other works, such as *Midnight Landscape* **(Lot 164)** and *Vase of Flowers* **(Lot 204)**, while more grounded in traditional subjects, still pulse with Carles' signature color energy and lyrical brushwork.

The stage arts also feature prominently. Costume designs by **Roger de la Fresnaye (Lots 22, 128)** and **Léon Bakst (Lots 237-239)**, along with a theater set by **Alexandra Exter (Lot 24)**, evoke the drama and spectacle of performance. Expressive stage sketches by American artists **Everett Shinn (Lots 25, 27, 192)** and **Charles Demuth (Lots 26, 82-84, 205)**, further reveal the collection's reverence for the theater as a space where music and movement converge.



ILLUSTRATED, OPPOSITE, CLOCKWISE FROM TOP LEFT:
LOT 292: John Cage, *Études Australes, Piano Solo Book II, Transcriptions to Musical Staves XIV No. 1*, 1974-75
LOT 145: Thomas Anshutz, *Portrait of F. Cresson Schel*
LOT 348: Stuart Davis, *Girl and Faun (from The Puritans)*
LOT 24: Alexandra Alexandrovna Exter, *Scène de Théâtre*

THIS PAGE:,
LOT 27: Everett Shinn, *The Troubadour*



Lot 10

Henri de Toulouse-Lautrec (French, 1864-1901) *Croquis à Charge* (A Double-Sided Work), circa 1881

pencil on paper
6 x 9 1/2 in. (15.2 x 24.1cm)

PROVENANCE
Sotheby's, New York, sale June 23, 1982, lot 89.

LITERATURE
Madeleine Grillaert Dortu, *Toulouse-Lautrec and his work*, New York 1971, vol. V, pp. 388-389, no. D.2.376-D.2.377, (illustrated).

$2,500 - $4,000



Lot 11

Pierre Bonnard (French, 1867-1947) *Caricatures*, circa 1890-95

ink and wash on paper
18 x 12 in. (45.7 x 30.5cm)

PROVENANCE
Marlborough Gallery, London, United Kingdom.

$800 - $1,200



Lot 12

Honoré Daumier (French, 1808-1879) *Bons Confrères*

pencil on paper, laid to paper
11 1/4 x 15 in. (28.6 x 38.1cm)

PROVENANCE
Ambroise Vollard, Paris, France.
Thence by descent.
Marcel Guiot, Paris, France.
David H.H. Felix, Philadelphia, by 1968.
Christie's, New York, sale of October 25, 1989, lot 270.
Acquired from the above sale.

LITERATURE
K.E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolours and Drawings*, vol. 2, Greenwich, Conn., 1968, p. 193, no. 580a (illustrated pl. 208).

$800 - $1,200



Lot 13

Achille-Emile Othon Friesz (French, 1879-1949)
Baignade à Étretat

watercolor on paper laid down to card
signed *E Othon-Friesz* (lower left)
sheet size: 19 3/8 x 25 1/8 in. (49.2 x 63.8cm)

PROVENANCE
Sotheby's Arcade, New York, sale of February 21, 1990, lot 82 (as *Figures by the Seashore*).
Acquired directly from the above sale.

$2,500 - $4,000



Lot 14

Abraham Walkowitz
(American/Russian, 1878-1965)
***Four Works: The Red Dancer;* together with**
***Two Sketches of Isadora Duncan and Nude in a Landscape (Eve)*, circa 1906 (4)**

pencil, ink and watercolor on paper
each signed A. Walkowitz (lower right), one dated 1906 (lower right)
largest: 14 1/8 x 8 1/2 in. (35.9 x 21.6cm)
Unframed.

$1,500 - $2,500



LOT 14

Lot 15

Pierre-Auguste Renoir (French, 1841-1919) *Après le Bain*, circa 1910

pencil and red chalk on tracing paper
26 1/2 x 21 3/4 in. (67.3 x 55.2cm)

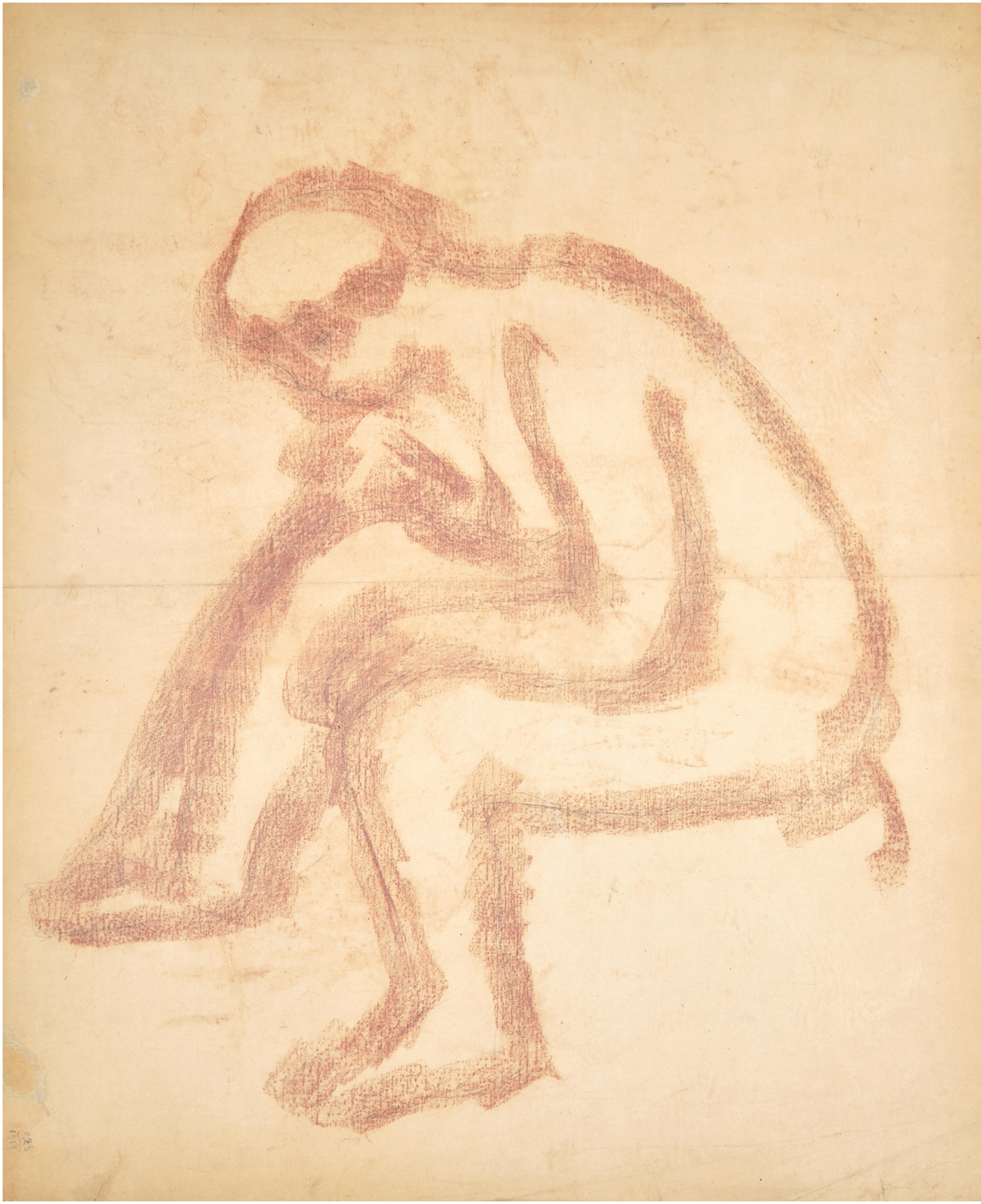
This work will be included in the forthcoming catalogue critique of Pierre-Auguste Renoir being prepared by the Wildenstein Institute established from the archives of François Daulte, Durand-Ruel, Venturi, Vollard and Wildenstein. It will be accompanied by a Letter of Inclusion from the Wildenstein Plattner Institute, Inc.

PROVENANCE
The Artist.
To his son, Pierre Renoir.
To Madame Pierre Renoir, Paris (widow of the artist's son).
Sotheby's, London, sale of December 2, 1987, lot 447.
Acquired directly from the above sale.
Jeffrey Fuller Fine Art, Philadelphia.
Acquired directly from the above sale.

$12,000 - $18,000

Mr. Rothberg had a strong *penchant* for artists' studies which relate to later finished works. Such studies responded to Rothberg's unique collecting interest as he sought to explore and understand one artist's thought-process, and considered drawings to be the best illustration of an artist's mind.

The present drawing obeys this collecting rule. Executed circa 1910, it is a study for the painting of the same title (in a private collection), which is quintessential of Renoir's modern and stylized style of the early 20th century. Freely drawn in red chalk -a direct nod to a typical 18th century technique-, the drawing's seductive curves and bold lines are reminiscent of the art of Rubens and Tintoretto, whom Renoir immensely revered.



LOT 15



Lot 16

Honoré Daumier (French, 1808-1879) *Homme Assis dans un Fauteuil;* with *Don Quixote Nu, Debout* (A Double-Sided Work)

pencil on paper
sight: 15 x 10 1/2 in. (38.1 x 26.7cm)

PROVENANCE
Roger Marx, Paris, France.
Sale of Roger Marx, Paris 1914, lot 115.
Acquired directly from the above sale.
Blécart (Blacker?), Paris, France.
Margaret S. Davies.
Sotheby's, London, sale of May 4, 1960, lot 105.
Leicester Galleries, London, United Kingdom.
H.W. Swetzoff Gallery, Boston, by 1968.
Christie's, New York, sale of May 12, 1985, lot 101.
Acquired directly from the above sale.

LITERATURE
Erich Klossowski, *Honoré Daumier*, Munich, 1923, no. 336D.

K.E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolors and Drawings*, London, 1967, vol. II, p. 52, no. 114 (illustrated pl. 20).

$2,000 - $3,000

Lot 17

Honoré Daumier (French, 1808-1879) *Portrait d'Homme de Profil;* with *Études Verso* (A Double-Sided Work)

charcoal, sanguine and conte on paper
5 1/2 x 4 in. (14 x 10.2cm)

PROVENANCE
Carabin.
Maurice Gobin, Paris, France.
Percy Moore Turner, London, United Kingdom.
Sotheby's, London, sale of July 9, 1958, lot 81.
(possibly) Private Collection, London, United Kingdom.

EXHIBITION
Leicester Galleries, London, 1936, no. 55.

LITERATURE
K.E. Maison, *Honoré Daumier: Catalogue Raisonné of the Paintings, Watercolors and Drawings*, London, 1967, vol. II, p., 36, no. 44 (illustrated pl. 8).

$5,000 - $8,000





Enfant avec une Poupée, circa 1860-1862 is an observant and sympathetic depiction by the artist Honoré Daumier of a young girl holding a doll. Best known for his realistic works of 19th century Paris and its inhabitants that often satirically skewered the bourgeoisie, lawyers, and judges, he also expertly captured the lower classes, including humble workers and their children. As evidenced by the present work, Daumier was a talented draftsman and colorist whose adept employment of outline, expressive pose, and localized color convey a sense of immediacy. Although the face of the child is not detailed, she appears alert, head turned left, with eyebrows raised and cheeks flushed. The translucency of the skin and hair was created by gradually building layers of thin glazes that appear to glow against the dark vermilion background. As Karl Eric Maison wrote, "The paintings were begun by drawing with a brush the rather precise outlines of all important details and flat color areas were confined within those lines...the substructure was then covered successively with transparent washes or glazes, alternating with layer upon layer of pigment. The artist's pronounced sculptural sense helped him in this building up of forms" (Maison, *op. cit.*, 1968, p. 13).

Lot 18

Honoré Daumier (French, 1808-1879) *Enfant avec une Poupée,* circa 1860-1862

oil on cradled panel
8 1/2 x 6 1/2 in. (21.6 x 16.5cm)

PROVENANCE

(Possibly) Thadeus Natanson.
Bernheim-Jeune, Paris, France.
Max Bangerter, Montreaux, France.
Paul Haefliger, Bern, Switzerland.

LITERATURE

Edward Fuchs, *Der Maler Daumier*, Munich, 1930, pl. 11, no. 11(illustrated).
Jacques Lassaigne, *Daumier*, Paris, 1938, pl. 35.
Jean Adhémar, *Honoré Daumier*, Paris, 1954, pl. 112.
K.E. Maison, *Honoré Daumier, Catalogue Raisonné of the Paintings, Watercolors and Drawings*, vol. I, Londonm 1968, no. II-6, pl. 181.

$10,000 - $15,000



Lot 19

Alexis Gritchenko (Ukrainian, 1883-1977) *Figures in a Street*, 1965

watercolor mounted on panel
signed *Gritchenko* (lower left) and dated indistinctly Aug 20 V. (lower right); also inscribed *Joyeux Noël / Bonne Nouvelle Année/ A.G* on card (verso)
8 5/8 x 6 1/4 in. (21.9 x 15.9cm)

PROVENANCE
Sotheby's Arcade, sale of September 29, 1993, lot 290.

$2,000 - $3,000

Lot 20

Salvatore Pinto (American/Italian, 1905-1966) *Figures in a Tent*

oil on canvas
signed *Salvatore Pinto* (lower right)
8 x 10 in. (20.3 x 25.4cm)

PROVENANCE
Freeman's, Philadelphia, sale of December 14, 1996, lot 710.
Acquired directly from the above sale.

$800 - $1,200





Lot 21

Alexis Gritchenko (Ukrainian, 1883-1977) *Two Men at a Table*, circa 1960-65

watercolor mounted on panel
signed *A. Grit* and dated *20 XII* (lower right); signed again, dedicated, located and indistinctly dated *à Francis Bosworth/Très amicalement/ Vence* (verso)
sheet size: 7 3/4 x 5 1/8 in. (19.7 x 13cm)

PROVENANCE
Makel Gallery, Philadelphia, Pennsylvania.
Sotheby's Arcade, New York, sale of September 29, 1993, lot 290.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 22

Roger de la Fresnaye (French, 1885-1925) *Dessin pour un Costume (Bal Poiret à St. Cloud)*, circa 1913

pencil and watercolor on paper laid down to card
inscribed with title on card (verso)
13 x 10 1/8 in. (33 x 25.7cm)

PROVENANCE
Collection of Princess Artchil Gourielli (Helena Rubenstein).
Sotheby's Parke-Bernet, New York, sale of April 28, 1966, Lot 778.
(Likely) acquired directly from the above sale.

LITERATURE
Germain Seligman, *Roger de la Fresnaye, with a catalogue raisonné*, London, 1969, p. 174, no. 196.

$800 - $1,200



Lot 23

Leon Bakst (Russian, 1866-1924) *Costume Design for Premier Danseur in 'Ammoun'*

watercolor and pencil on paper
signed *Leon Bakst* (verso), inscribed *I Ballet Fig. No. 17, 12 Soldati da Mettere al posto d'un figurino del altre*" in the artist's hand (upper and verso)
sight: 11 3/4 x 7 3/4 in. (29.8 x 19.7cm)

PROVENANCE
Christie's, Geneva, sale of May 7, 1989, lot 451.

$3,000 - $5,000



Lot 24

Alexandra Alexandrovna Exter (Ukrainian, 1884-1949)
Scène de Théâtre

watercolor and gouache on paper
signed *Al. Exter* (lower left)
sheet size: 10 x 13 1/16 in. (25.4 x 33.2cm)

PROVENANCE
Christie's East, New York, n.d. (per label verso, prior to 1985)

$5,000 - $8,000



Lot 25

Everett Shinn (American, 1876-1953)
***The Lady Angler*, 1910**

sanguine conte heightened with white on buff paper
signed *Everett Shinn*, dated and indistinctly dedicated (lower center and right)
18 1/8 x 21 1/4 in. (46 x 54cm)

PROVENANCE
Freeman's, Philadelphia, sale of June 27, 2004, lot 114.

$800 - $1,200



Lot 26

Charles Demuth (American, 1883-1935)
Three Cabaret Dancers

pencil on paper
11 x 8 in. (27.9 x 20.3cm)

PROVENANCE
Lafayette Parke Ltd., San Francisco, California.
Christie's East, New York, sale of January 24, 1990, lot 200 (1/2).

$5,000 - $8,000

Lot 27

Everett Shinn (American, 1876-1953)
The Troubadour

oil on board
51 x 27 1/2 in. (129.5 x 69.9cm)

PROVENANCE
Chapellier Galleries, New York, New York.
ACA Galleries, New York, New York.
Christie's, New York, sale of October 26, 1982, lot 216.

EXHIBITION
Buscaglia-Castellani Art Gallery, Niagara University.

$4,000 - $6,000



Artist's Focus | Jean Hugo
// Lots 29, 76, 93, 248, 260, 267-269, 368, 369

Jean Hugo was a French painter, illustrator, stage designer, and writer known for his poetic and intimate artistic style. His work is a blend of modernist and classical influences, often executed in a small format and characterized by delicate colors, dreamlike compositions, and a sensitivity to both nature and human emotion.

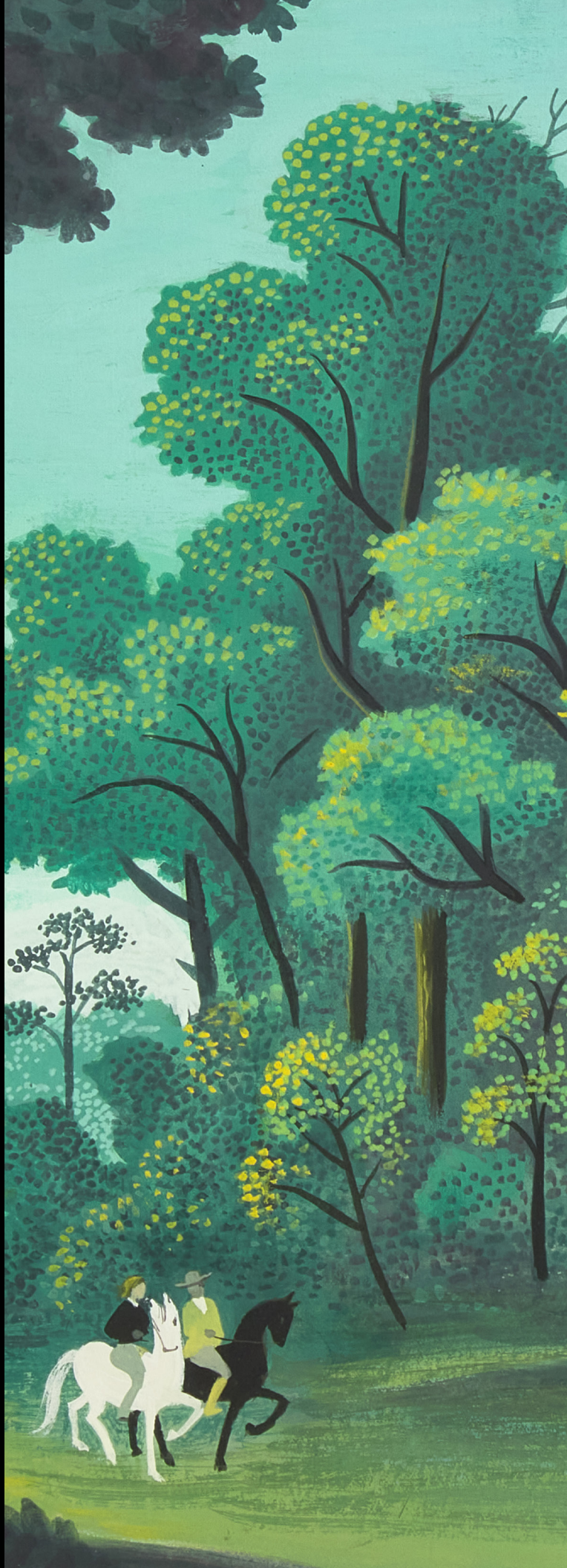
Born in Paris in 1894, Jean was the great-grandson of Victor Hugo, a literary giant whose legacy cast a long shadow over the family. Charles Hugo, Jean's grandfather, was a journalist and a pioneer of early photographic techniques, while his father, Georges Hugo was a published author and recognized painter. Growing up in an environment filled with literature and art, Jean developed a keen interest in creative expression. He taught himself drawing and painting, and from an early age wrote poetry and essays. He was educated at the Lycée Condorcet in Paris before enlisting in the French army during World War I, where he served in the trenches.

After the war, Hugo became involved with avant-garde artistic circles in Paris. He was closely associated with the Surrealists, including Max Jacob and Jean Cocteau. He gained recognition for his theater work, designing sets and costumes for Cocteau's *Orphée* and the 1921 production of *Les Mariés de la Tour Eiffel*. Likewise, he was influenced by such figures as Pablo Picasso and the composer Erik Satie. However, the artist's style remained unique, one marked by a quiet lyricism that set him apart yet evokes avant-garde themes of magical realism or metaphysical painting.

Hugo's illustrations and paintings depict a wide variety of subjects, ranging from pastoral and urban scenes, still lifes, and portraits of loved ones, including *Lauretta, Marie et Caroline* **(Lot 269)**, rendered with a luminous simplicity reminiscent of early Renaissance painters. Examples of the artist's clear light and naïve color schemes can be seen in both *Terrasse de Café à Sète*, 1939 **(Lot 267)**, and *Les Cavaliers* **(Lot 76)**. His paintings were based on the sketchbooks that he had with him at all times, believing that: "Inspiration comes naturally but one has to arrange regular meetings with it."

In 1929, Hugo left Paris and settled in the south of France at Mas de Fourques, near Lunel, where he dedicated himself to painting and living a more rural, introspective life. *L'Église du Village* **(Lot 29)**, *Les Dombes, Vert* **(Lot 260)**, and *Village Breton* **(Lot 369)**, all reflect his fascination with memory, mythology, and everyday beauty, seen through the lens of the bucolic French countryside. Although the artist never achieved the widespread fame of some of his contemporaries, his work is highly regarded for its sincerity and poetic sensibility, as well as its quiet elegance and evocative power.

ILLUSTRATED
LOT 76: Jean Hugo, *Les Cavaliers*





Lot 28

Robert Lotiron (French, 1886-1966)
Notre-Dame de Paris

oil on canvas
signed *Lotiron* (lower left), titled (on stretcher)
11 x 18 in. (27.9 x 45.7cm)

$800 - $1,200



Lot 29

Jean Hugo (French, 1894-1984)
L'Église du Village

oil on canvasboard
signed *Jean Hugo* (lower right); also with *Sennelier* preparer's label (verso)
5 1/2 x 8 3/4 in. (14 x 22.2cm)

PROVENANCE
Christie's East, New York, sale of October 27, 1981, lot 252.
Acquired directly from the above sale.

$800 - $1,200



Lot 30

Robert Lotiron (French, 1886-1966)
Le Long de la Seine

oil on canvas
signed *Lotiron* (lower left)
13 x 18 in. (33 x 45.7cm)

$600 - $1,000



Lot 31

Alexis Gritchenko (Ukrainian, 1883-1977)
Cyprès à Mycènes, 1921

watercolor on paper
signed Gritchenko (lower left), dated and located *08-21VIII Mykenei* (lower right); signed again, dated and titled (verso)
sheet size: 13 1/8 x 11 1/4 in. (33.3 x 28.6cm)

PROVENANCE
Peter H. Deitsch, New York, New York.
Makler Gallery, Philadelphia, Pennsylvania.
Christie's East, New York, sale of February 7, 1984, lot 26.
Acquired directly from the above sale.

$1,500 - $2,500

Lot 32

Oscar Florianus Bluemner (American, 1867-1938)
Cold and Clear (Paterson, N.J.), 1916

watercolor and crayon on paper
initialed *OFB*, located and dated *February 4* (upper left); also inscribed with description and drawing (verso)
4 7/8 x 7 1/2 in. (12.4 x 19.1cm)

PROVENANCE
Bernard Danenberg Galleries Inc., New York, New York.

$1,000 - $1,500





Lot 33

Louis Valtat (French, 1869-1952)
Boats in a Harbor

crayon on paper
stamped *L.V.* (on mat)
12 x 15 1/2 in. (30.5 x 39.4cm)

PROVENANCE
Sotheby's Arcade, New York, sale of October 7, 1989, lot 4 .
Phillips, London, sale of June 27, 1988, lot 90.
Acquired directly from the above sale.

$600 - $1,000

Lot 34

Alice Kent Stoddard (American, 1885-1976) Two Works: *Young Boy and His Puppy;* together with *Kathy* (2)





oil on panel or canvas
each: signed *A.K. Stoddard*
larger: 32 1/4 x 24 in. (81.9 x 61cm)

PROVENANCE
Young Boy and His Puppy:
Freeman's, Philadelphia, sale of December 5, 2004, lot 151.
Acquired directly from the above sale.

Kathy:
Estate of Carl Ziesse, San Diego, California.
Private Collection, Ohio.
Freeman's, Philadelphia, sale of June 4, 2000, lot 114.
Acquired directly from the above sale.

$1,500 - $2,500



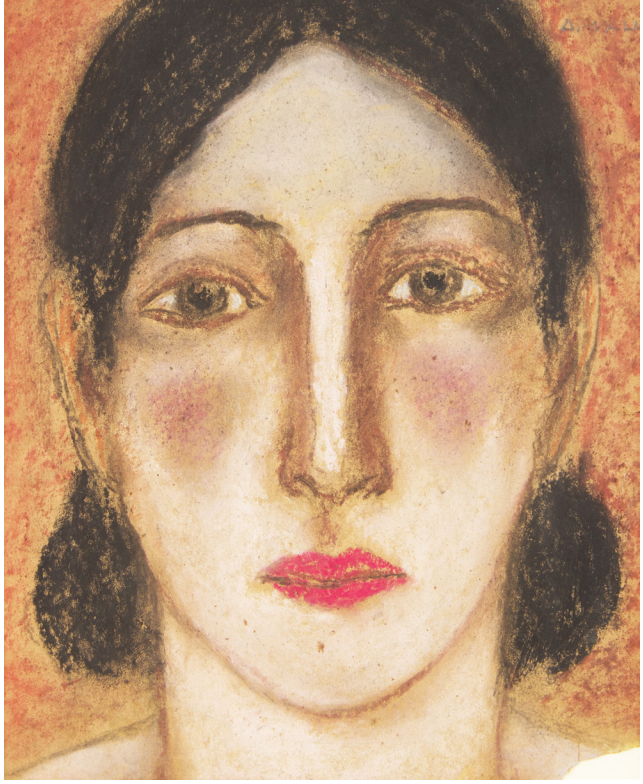
Lot 35

Alexis Gritchenko (Ukrainian, 1883-1977) *Still Life with Flowers*

oil on panel
signed *Gritchenko* (lower center right)
17 1/4 x 21 in. (43.8 x 53.3cm)

PROVENANCE
Christie's East, New York, sale of December 12, 1984, lot 531.
Acquired directly from the above sale.

$2,500 - $4,000



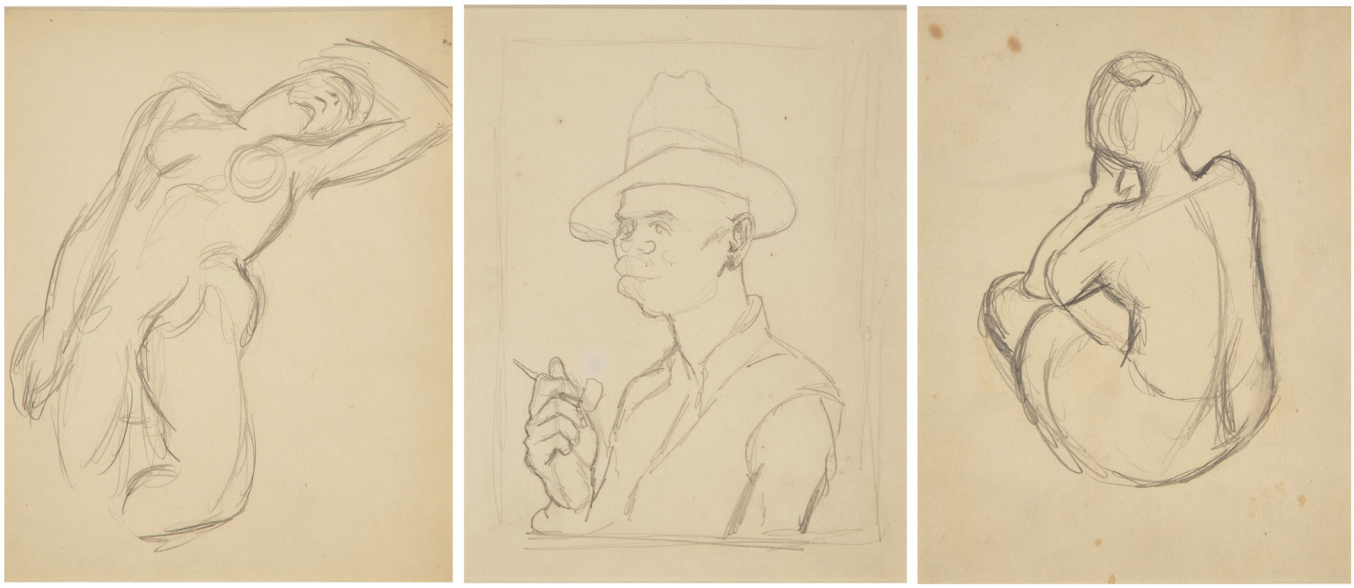
Lot 36

Abraham Walkowitz (American, 1878-1965)
Head of a Woman

pastel on paper
10 x 8 in. (25.4 x 20.3cm)

PROVENANCE
Phillips, London, sale of November 27, 1989, lot 55.
Acquired directly from the above sale.

$800 - $1,200



Lot 37

Thomas Hart Benton (American, 1889-1975)
Three Works: *The Smoker;* together with *Two Sketches of a Nude* (3)

pencil on paper
each: 11 x 8 1/2 in. (27.9 x 21.6cm)

PROVENANCE
Christie's East, New York, sale of November 28, 1995, lot 217 (4 works).

$2,500 - $4,000



Lot 38

Marsden Hartley (American, 1877-1943) *Houses by a Hill*, 1930

silverpoint on glossy paper
sheet size: 10 1/2 x 15 in. (26.7 x 38.1cm)

PROVENANCE
Kennedy Galleries, New York, New York.
Christie's, New York, sale of November 14, 1991, lot 428.
Acquired directly from the above sale.

$800 - $1,200



Lot 39

After Frederic Remington (American, 1861-1909) *The Outlaw*

bronze with brown patina
signed *Copyright by Frederick Remington* on base
height: 23 in. (58.4cm)

$3,000 - $5,000



Lot 40

Arthur Meltzer (American, 1893-1989)
Silver Springs, Nevada

oil on canvas
signed *Arthur Meltzer* (lower left); signed again (verso); also inscribed *Silver City, Nevada (*on stretcher)
Housed in the artist's handmade frame.
16 1/4 x 20 1/4 in. (41.3 x 51.4cm)

PROVENANCE
Freeman's, Philadelphia, sale of December 8, 2002, lot 140.
Acquired directly from the above sale.

$1,000 - $1,500



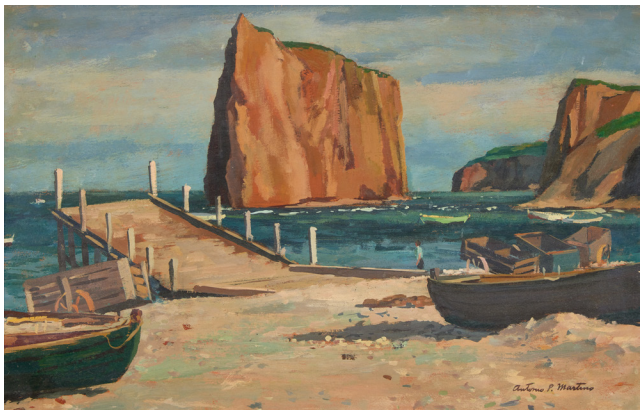
Lot 41

Alice Kent Stoddard (American, 1884-1976)
Young Boy Holding Black Cat

oil on canvas
signed *Alice Kent Stoddard* (lower left); also stamped with David David '*Estate of A.K. Stoddard'* stamp (verso)
30 x 25 in. (76.2 x 63.5cm)

PROVENANCE
Doyle, New York, sale of May 24, 2000, lot 122.
Acquired directly from the above sale.

$1,500 - $2,500



Lot 42

Antonio Pietro Martino (American, 1902-1988)
Beached Fishing Boats

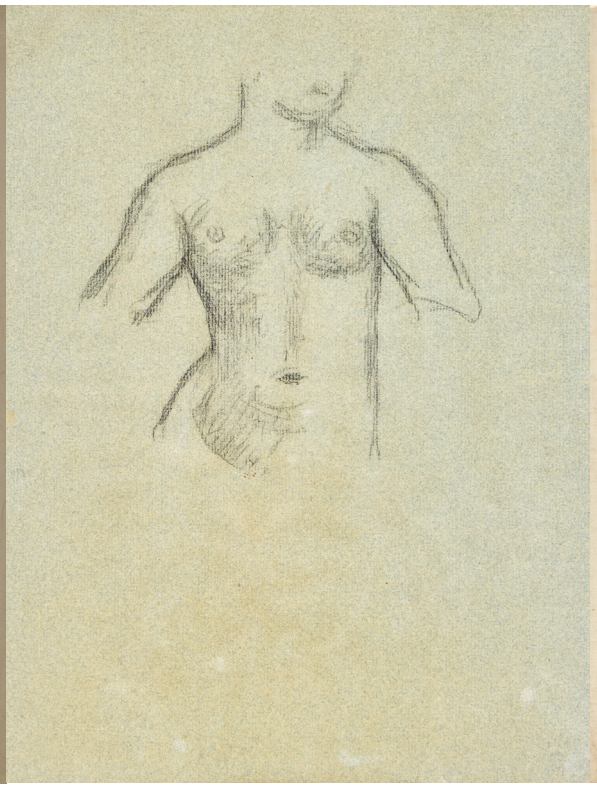
oil on panel
signed *Antonio P. Martino* (lower right)
13 x 20 in. (33 x 50.8cm)

PROVENANCE
McClees Galleries, Ardmore, Pennsylvania.
Freeman's, Philadelphia, sale of December 5, 2004, lot 183.
Acquired directly from the above sale.

$1,200 - $1,800



LOT 43



LOT 44



LOT 45

Lot 43

Aristide Maillol (French, 1861-1944) *Étude de Boxeur Debout, Poings Rabattus,* 1897

charcoal on Ingres laid paper laid down to cardboard
signed with the artist's monogram, dated and illegibly inscribed *Jean Teeny Tarsoner* (lower right)
sight: 24 1/4 x 18 in. (61.6 x 45.7cm)

$1,000 - $1,500

Lot 44

Aristide Maillol (French, 1861-1944) *Torse de Femme;* together with *Nu Assis* (A Double-Sided Work), circa 1900

charcoal and red chalk on blue laid paper
signed with the artist's monogram on one side (red chalk)
sight: 11 1/2 x 9 in. (29.2 x 22.9cm)

PROVENANCE
Perls Galleries, New York, New York.
Sotheby's Arcade, New York, sale of June 14, 1995, lot 25.
Acquired directly from the above sale.

$2,000 - $3,000

Lot 45

Aristide Maillol (French, 1861-1944) *Nu de Dos*

pencil and colored chalk on blue laid paper
signed with the artist's monogram (lower right); also inscribed with artist name (verso)
sheet size: 12 x 7 7/8 in. (30.5 x 20cm)

PROVENANCE
Buchholz Gallery (Curt Valentin), New York.
John S. Newberry, Jr., Grosse Pointe Farms, Michigan.
A gift from the above in 1960.
Museum of Modern Art, New York, New York.
Christie's East, New York, sale of April 30, 1996, lot 3.
Acquired directly from the above sale (post-sale).

EXHIBITION
"Maillol," Buchholz Gallery, New York, New York, February-March, 1951, no. 28 (illustrated in the accompanying exhibition brochure).

$2,000 - $3,000



Lot 46

Moses Soyer (American, 1899-1974)
***Yellow Mums*, 1957**

oil on canvasboard
signed *M. Soyer* and dated (lower right)
24 x 20 in. (61 x 50.8cm)

$800 - $1,200



Lot 47

André Dunoyer de Segonzac
(French, 1884-1974)
La Basilique de Triehn

watercolor, pen and ink on paper laid down on masonite
signed *A. Dunoyer de Segonzac* (lower left)
23 x 31 1/2 in. (58.4 x 80cm)

PROVENANCE
The Estate of Harold and Lisabeth Weill.
Christie's East, New York, sale of May 8, 2001, lot 108.
Acquired directly from the above sale.

$800 - $1,200



Lot 48

André Bauchant (French, 1873-1958)
Les Myosotis

oil on canvas
signed *A Bauchant 1940* (lower left)
9 1/4 x 13 3/4 in. (23.5 x 34.9cm)

$800 - $1,200



Lot 49

Harry Aiken Vincent (American, 1861-1931)
***Snowy Landscape*, 1917**

oil on paper
signed *H.A. Vincent* and dated (lower left)
7 1/4 x 8 1/2 in. (18.4 x 21.6cm)

PROVENANCE
Christie's East, New York, sale of October 1, 1996, lot 91.

$800 - $1,200



Lot 50

Alice Halicka (Polish, 1895-1975)
***Portrait of a Man*, 1983**

charcoal on pink laid paper
signed *Halicka* and dated (lower right)
22 1/2 x 19 in. (57.2 x 48.3cm)

$800 - $1,200



Lot 51

Louis Marcoussis
(Polish, 1878-1941)
Nature Morte aux Poissons

watercolor on paper
signed *L. Marcoussis* (lower right)
sheet size: 9 7/8 x 13 in. (25.1 x 33cm)
Unframed.

PROVENANCE
The Estate of the Artist.
Maxwell Galleries, San Francisco.
Phillips, London, sale of June 27, 1988, lot 106.
Acquired directly from the above sale.

$4,000 - $6,000



Lot 52

André Bauchant (French, 1873-1958) *Paysage*, 1946

oil on canvas
signed *A. Bauchant* and dated (lower left)
25 x 31 1/4 in. (63.5 x 79.4cm)

PROVENANCE
The Artist.
Galerie Sapiro, Paris, France.
Christie's East, New York, sale of November 8, 2000, lot 106.
Acquired directly from the above sale.

EXHIBITION
"André Bauchant, Retrospective," Galerie Charpentier, Paris, 1949.
"André Bauchant, Peintures," Galerie Kriegel et Saprio, Paris, May 13-June 12, 1976, no. 46, (illustrated).

LITERATURE
Dina Vierny, *André Bauchant, Catalogue Raisonné*, Benteli Verlags, Switzerland, 2005, p. 437, no. 46-24, (illustrated).

$1,500 - $2,500



Lot 53

Arthur Beecher Carles (American, 1882-1952) *Voulangis Church Steeple (#4 from Sketchbook)*, 1921

watercolor on paper
11 3/4 x 8 7/8 in. (29.8 x 22.5cm)

PROVENANCE
Janet Fleisher Gallery, Philadelphia, Pennsylvania.
Freeman's, Philadelphia, sale of June 4, 2000, lot 83.
Acquired directly from the above sale.

EXHIBITION
"Arthur B. Carles: Painting with Color," Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania, September 23-November 27, 1983; traveled to Corcoran Gallery of Art, Washington, D.C., April 17-September 27, 1984, cat. no. 52.

$800 - $1,200



Lot 54

Renée Sintenis (German, 1888-1965)
Selbsporträt
(Self-Portrait),
circa 1944-45

bronze with golden brown patina
initialed *RS* in a cartouche (to the left); also stamped with foundry mark *H. NOACK BERLIN* (on the base)
height: 13 in. (33cm)

PROVENANCE
Christie's East, New York, sale of November 12, 1996, lot 69.
Acquired directly from the above sale.

$3,000 - $5,000





Lot 55

Fred Uhlman (British, 1901-1985)
Two Works: *Winter I;* together with *The Blue Bench* (2)
oil on canvasboard
each: signed *Uhlman* (lower right)
each: 13 1/2 x 17 1/2 in. (34.3 x 44.5cm)

PROVENANCE
The Piccadilly Gallery, London, United Kingdom.
Acquired directly from the above in 1959.
Collection of Stanley H. Picker.

$2,000 - $3,000



Lot 56

Alfred H. Maurer
(American, 1868-1932)
Seated Girl

oil on panel
signed *A.H. Maurer* (lower left)
25 x 18 in. (63.5 x 45.7cm)

$3,000 - $5,000



Lot 57

Franklin Watkins
(American, 1894-1972)
Apples in a Basket

oil on canvas
signed *Watkins* (upper right)
24 1/4 x 26 1/4 in. (61.6 x 66.7cm)
Unframed.

PROVENANCE
Sotheby's Arcade, New York, sale of May 27, 1998, lot 428.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 58

Albert Lebourg
(French, 1849-1928)
Sur un Quai, Rouen

watercolor, oil and charcoal on paper
signed *a. Lebourg* and located (lower right)
11 x 15 3/4 in. (27.9 x 40cm)

$800 - $1,200



Lot 59

Oscar Florianus Bluemner
(American, 1867-1938)
New York Skyline

watercolor on cream paper
sight: 11 1/2 x 18 1/2 in. (29.2 x 47cm)

EXHIBITION
"The Paul Magriel Collection: American Drawings 1800-1965," Washington, D.C., November 17, 1980-January 15, 1981, no. 68.

$1,000 - $1,500



Lot 60

Albert Lebourg
(French, 1849-1928)
Terre et Mer (Rotterdam)
(A Double-Sided Work), 1896

watercolor, wash and pencil on paper
both signed *A. Lebourg* and located *Rotterdam* (lower left); the verso also dated (lower left)
14 1/4 x 20 1/4 in. (36.2 x 51.4cm)

$800 - $1,200



Lot 61

Édouard Vuillard (French, 1868-1940)
Une Rose, circa 1903-04

oil on board laid down to cradled panel
indistinctly stamped with artist's initials (center right)
14 1/2 x 8 1/4 in. (36.8 x 21cm)

PROVENANCE

Jack Poses, New York, 1958-59.
Sotheby's, New York, sale of June 14, 1995, lot 33 (as *La Fleur: A Sketch*).

LITERATURE

Antoine Salomon and Guy Cogeval, *Vuillard: The Inexhaustible Glance. Critical Catalogue of Paintings and Pastels*, vol. II, Paris, 2003, p. 695, no. VII-313.1, (illustrated).

LOT NOTE

According to Antoine Salomon, the present work was part of a larger assemblage of images depicting Madame Arthur Fontaine in her salon. Originally, each work had been executed on the same large board.

$8,000 - $12,000



Lot 62

Arthur Beecher Carles
(American, 1882-1952)
***Reclining Nude*, circa 1920**

gouache on thin Japon paper
11 5/8 x 18 in. (29.5 x 45.7cm)

$800 - $1,200



Lot 63

Arthur Beecher Carles
(American, 1882-1952)
Reclining Nude (Portrait of the Artist's Wife), 1915

oil on panel
inscribed *Carles* and dated (center right)
9 1/4 x 13 1/4 in. (23.5 x 33.7cm)

PROVENANCE
David David, Philadelphia, Pennsylvania.

EXHIBITION
"Impressionism and Post-Impressionism: Transformations in the Modern American Mode 1885-1945," Grand Central Art Galleries, New York, New York, cat. no. 37.

$1,200 - $1,800



Lot 64

Louis Michel Eilshemius
(American, 1864-1941)
Afternoon on the Hillside

oil on canvas
signed *Eilshemius* (lower right)
9 x 12 in. (22.8 x 30.5 cm)

PROVENANCE
McClees Gallery, Ardmore, Pennsylvania.
Collection of Edgar and Helen Hope Montgomery Scott.
Christie's East, New York, sale of May 21, 1996, lot 132.
Acquired directly from the above sale.

$1,000 - $1,500

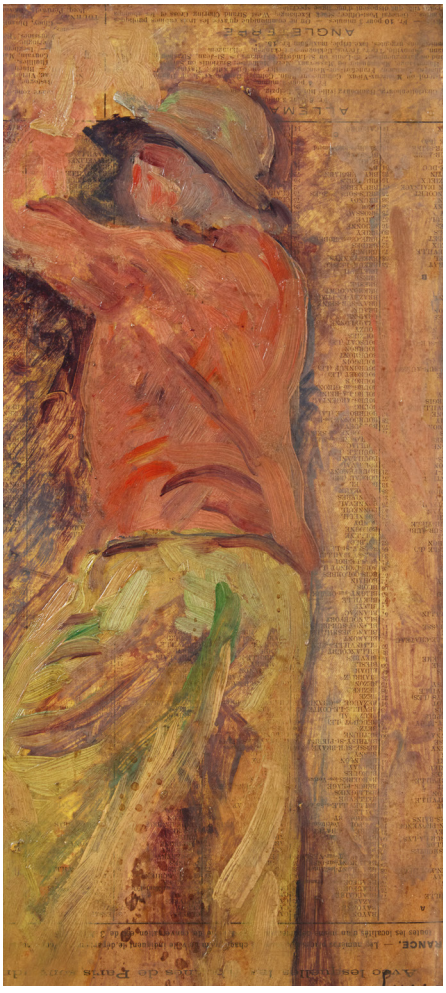


Lot 65

Ben Kamihira (American, 1925-2004)
In the Forest

oil on canvas
signed *Kamihira* (lower right)
18 x 24 in. (45.7 x 61cm)

$1,000 - $1,500



Lot 66

Maximilien Luce (French, 1858-1941)
La Cueilleuse de Fruits

oil on newsprint laid down to board
signed *Luce* (lower right)
13 1/2 x 6 1/2 in. (34.3 x 16.5cm)

$2,000 - $3,000



Lot 67

Attributed to Albert Pinkham Ryder (American, 1847-1917) *The White Horse*

oil on canvas
28 x 24 in. (71.1 x 61cm)

PROVENANCE

Feragil Galleries, New York.
Newhouse Galleries, New York.
Mary D. Keeler.
Los Angeles County Museum of Art, Los Angeles, Mary D. Keeler Bequest, 40.12.22.
Sotheby's Arcade, New York, sale of March 15, 1986, lot 23.

EXHIBITION

"One Hundred Years of American Landscape Painting: 1825-1929," Dalzell Hatfield Galleries, Los Angeles, October 10-November 10, 1929, no. 12.
"Los Angeles Loan Exhibition of International Art," Los Angeles Art Association, October 15-December 15, 1937, no. 212.

LITERATURE

Art in America, vol. 8 (April 1920), pp. 134-35.
F.F. Sherman, *Albert Pinkham Ryder*, New York: 1920, p. 48 (illustrated).
Frederic Newlin Price, *Ryder (1847-1917): A Study in Appreciation*, W.E. Rudge, New York: 1932, p. 2 (illustrated).

$5,000 - $8,000



Lot 68

David Levine (American, 1926-2009)
***The Contralto*, 1959**

oil on canvas
signed *D. Levine* and dated (lower left)
36 x 28 3/4 in. (91.4 x 73cm)

PROVENANCE
Davis Galleries, New York, New York.
The Estate of L. Arnold Weissberger.
Christie's East, New York, sale of November 14, 1991, lot 460A.
Acquired directly from the above sale.

EXHIBITION
"135th Annual Exhibition, Painting in Oil and Sculpture," National Academy of Design, New York, 1960.

$1,500 - $2,500

Lot 69

Arthur B. Davies (American, 1862-1928)
A Couple in the Glen

oil on canvas
signed *A.B. Davies* (lower left)
18 x 15 in. (45.7 x 38.1cm)

$1,000 - $1,500



Lot 70

Charles Ephraim Burchfield (American, 1893-1967) *Rainstorm at Dusk*, 1916



watercolor and pencil on paper
titled and dated *May 1916* (verso)
sheet size: 12 x 9 in. (30.5 x 22.9cm)
Unframed.

We wish to thank Nancy Weekly at the Burchfield Penney Art Center for her kind assistance in cataloguing the present work.

PROVENANCE
Christie's, New York, sale of September 27, 1990, lot 243 (part lot).
Acquired directly from the above sale.

LOT NOTE
This evocative watercolor and pencil sketch on paper stands as atypical for Charles E. Burchfield, as the artist rarely depicted people in his compositions. While their identity remains unknown, it is plausible they were faculty members at the Cleveland School of Art, where Burchfield was active for much of May 1916.

Although the work is unsigned, it is inscribed in the artist's hand on the verso, where the four corners bear clear evidence of the work having been originally mounted on gray paper—a practice Burchfield often employed for his early pieces.

$3,000 - $5,000





Lot 71

Charles Ephraim Burchfield (American, 1893-1967) *Wave Design*

graphite on paper
7 1/2 x 4 1/4 in. (19.1 x 10.8cm)

$500 - $800

Lot 72

Charles Ephraim Burchfield (American, 1893-1967) *Landscape*

pencil on paper
bears several indistinct inscriptions (color annotations)
8 1/4 x 6 3/4 in. (21 x 17.1cm)

$600 - $1,000



Lot 73

Alexis Gritchenko (Ukrainian, 1883-1977)
Assiette d'Oursins

oil on panel
signed *Gritchenko* (lower right)
15 x 18 in. (38.1 x 45.7cm)

PROVENANCE
Tajan, Paris, sale of February 1, 1996, lot 190.
Acquired directly from the above sale.

$1,500 - $2,500



Lot 74

Frederick Judd Waugh (American, 1861-1940)
Surf Hitting Coast

watercolor on paper
signed *Waugh* (lower right)
14 1/4 x 18 3/4 in. (36.2 x 47.6cm)

$600 - $1,000



Lot 75

Alexis Gritchenko (Ukrainian, 1883-1977)
L'Étoile de Mer

oil on panel
signed *Gritchenko* (upper right)
12 1/4 x 14 in. (31.1 x 35.cm)

PROVENANCE
Tajan, Paris, sale of February 1, 1996, lot 191.
Acquired directly from the above sale.

$1,500 - $2,500

Lot 76

Jean Hugo (French, 1894-1984)
Les Cavaliers



gouache on board
signed *Jean Hugo* (lower left); also with Sennelier preparer's stamp (verso)
12 1/8 x 15 1/2 in. (30.8 x 39.4cm)

PROVENANCE
Michèle Setton Fine Art, Johannesburg, South Africa (as *Riders in a Forest*).
N.W. Ayer and Son, Inc., Philadelphia, Pennsylvania.
Sotheby's, New York, sale of February 20, 1985, lot 108A.
Acquired directly from the above sale.

$800 - $1,200



Lot 77

Camille Bombois (French, 1883-1970)
Le Chemin de Terre

oil on canvas
signed *Bombois. C.lle.* (lower left); also stamped (verso)
6 1/2 x 8 3/4 in. (16.5 x 22.2cm)
We wish to thank Mr. Olivier Lorquin and Mr. Didier Jumaux for confirming the authenticity of the present work, which will be accompanied by a Certificate of Authenticity.

$3,000 - $5,000



Lot 78

Charles Levier (French, 1920-2003)
Deux Clowns et un Oiseau

oil on canvas
signed *Levier* (lower right); signed again and titled (verso)
40 x 30 in. (101.6 x 76.2cm)

$800 - $1,200



Lot 79

Arthur Beecher Carles (American, 1882-1952)
Still Life with Fruit and Parrot

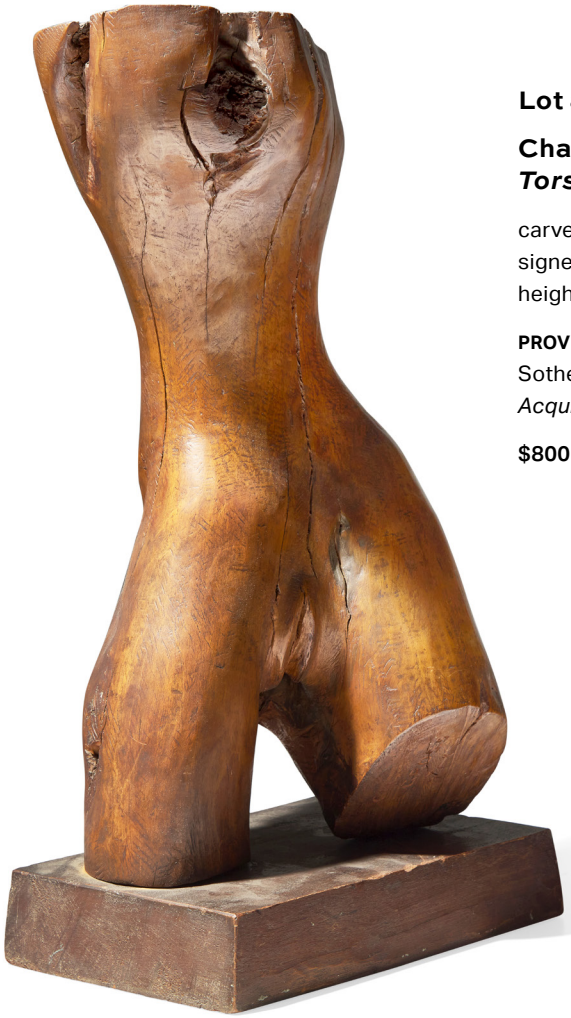
oil on canvas laid down to Masonite
inscribed *A. Carles* (verso)
20 x 16 in. (50.8 x 40.6cm)

$4,000 - $6,000

CAN YOU GUESS THE ARTIST?



DETAIL LOT 258



Lot 80

Chaim Gross (American, 1904-1991)
Torso

carved wood
signed *CH GROSS* and inscribed with the artist's cipher (on the bottom)
height: 15 1/4 in. (38.7cm)

PROVENANCE
Sotheby's Arcade, New York, sale of October 25, 1985, lot 249.
Acquired directly from the above sale.

$800 - $1,200

Lot 81

Benton Spruance (American, 1904-1967)
Still Life with Antlers

oil on canvas
initialed *BS* (lower right)
25 x 30 in. (63.5 x 76.2cm)

PROVENANCE
Christie's, New York, sale of January 30, 1981, lot 152B.
Acquired directly from the above sale.

EXHIBITION
"Painting in the United States," Carnegie Institute, Pittsburgh, Pennsylvania, October 13-December 11, 1949.

$1,000 - $1,500





Lot 82

Charles Demuth (American, 1883-1935)
Single Figure Number Twelve, 1916

pencil on paper
11 x 8 1/2 in. (28 x 21.5cm)

PROVENANCE
Salander-O'Reilly Galleries, Inc., New York.
Christie's East, New York, sale of November 14, 1991, lot 407 (3 of 4).
Acquired directly from the above sale.

$800 - $1,200



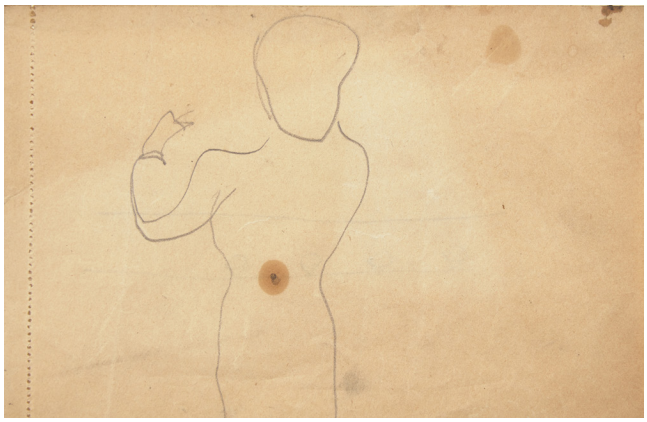
Lot 83

Charles Demuth (American, 1883-1935)
Fish, 1917

pencil on paper
8 x 10 in. (20.3 x 25.4cm)

PROVENANCE
Lafayette Parke Ltd., San Francisco, California.
Christie's East, New York, sale of January 24, 1990, lot 200 (1/2).
Acquired directly from the above sale.

$1,000 - $1,500



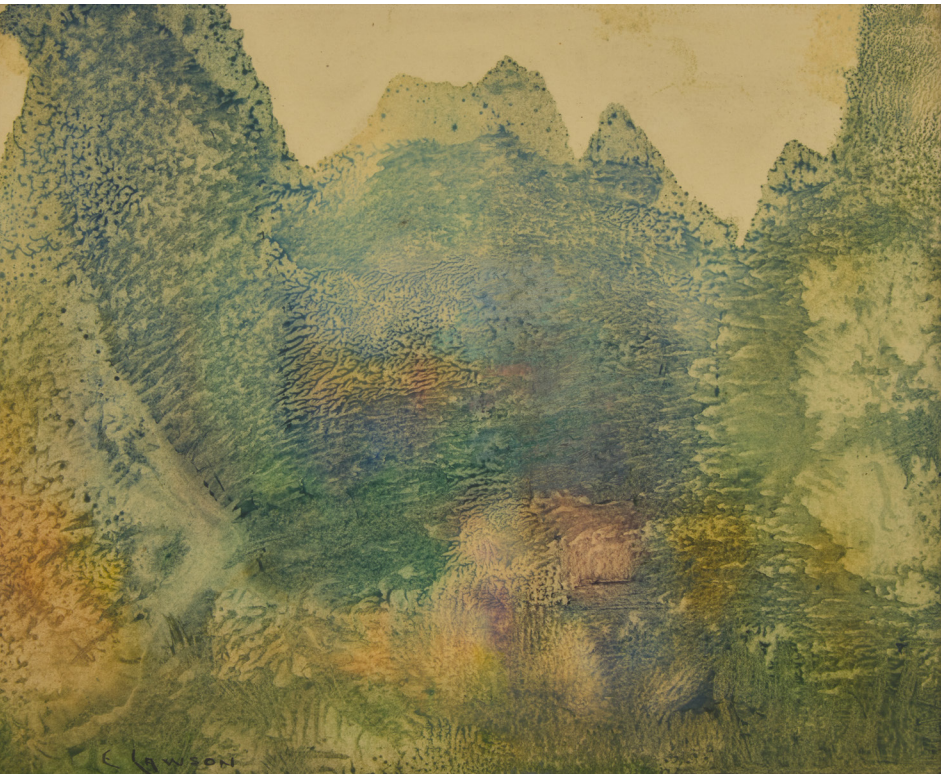
Lot 84

Charles Demuth (American, 1883-1935)
Figure

pencil on notebook paper
4 5/8 x 6 7/8 in. (11.7 x 17.5cm)
Unframed.

PROVENANCE
The Artist.
Mrs. Augusta Demuth (the artist's mother).
Robert Locher, Lancaster, Pennsylvania.
Richard W.C. Weyand, Lancaster, Pennsylvania.
Mrs. Edwin Weyand and Major Louise Weyand White.
Salander-O'Reilly Galleries, New York, New York.
Christie's, New York, sale of September 28, 1983, lot 117/3.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 85

Ernest Lawson (American/Canadian, 1873-1939) *Colorado Landscape*

monotype on board
signed *E Lawson* (lower left)
8 x 10 in. (20.3 x 25.4cm)

PROVENANCE
The Artist.
Dr. Hyatt Lyke, New York, New York (the artist's dentist).
LeRoy Ireland.

$1,000 - $1,500



Lot 86

Andre Dunoyer de Segonzac (French, 1884-1974) *Paysage avec Rivière*

watercolor and ink on paper
signed *A. D. de Segonzac* (lower right)
14 x 18 3/8 in. (35.6 x 46.7cm)

PROVENANCE
Coleman Art Gallery, Philadelphia, Pennsylvania.
Freeman's, Philadelphia, sale of June 26, 2005, lot 39.
Acquired directly from the above sale.

$1,000 - $1,500

Lot 87

Édouard Vuillard (French, 1868-1940)
L'Arbre, circa 1908-1910

glue-based distemper or oil on paper mounted to canvas
stamped *Vuillard* (lower left)
48 x 20 in. (121.9 x 50.8cm)

PROVENANCE

The Artist's studio.
Christie's, London, sale of June 28, 1968, lot 98.
Brook Street Gallery, London, United Kingdom.
Sotheby's, New York, sale of November 16, 1989, lot 369.
Acquired directly from the above sale.

EXHIBITION

"L'art Contemporain," Museé des Ponchettes, Nice, Summer 1956, no. 57.

"Comprendre la peinture du XXe siècle," Museé des Ponchettes, Nice, July 15-August 15, 1966.

LITERATURE

A. Salomon and G. Cogeval, *Vuillard: Le regard innombrable, Catalogue critique des peintures et pastels*, Paris, 2003, vol. II, p. 810, VII-525, (illustrated).

$10,000 - $15,000





Lot 88

Antonio P. Martino (American, 1902-1989)
New Harbor, Maine, circa 1962

oil on canvas
signed *Antonio P. Martino* (lower left); signed again and titled (on stretcher)
20 x 40 in. (50.8 x 101.6cm)

PROVENANCE
Hon. Judge & Mrs. Jerome O'Neill.
Freeman's, Philadelphia, sale of December 8, 1994, lot 875.
Acquired directly from the above sale.

EXHIBITION
The National Art Club, Members Exhibition, New York, New York.

LOT NOTE
A plaque affixed to the frame indicates the present painting won the First Award at the Chester County Art Association in 1962.

$2,000 - $3,000



Lot 89

Emmanuel de La Villéon (French, 1858-1944)
Paysage de Montagne

oil on canvas
signed *de La Villéon* (lower right)
24 x 29 in. (61 x 73.7cm)

PROVENANCE
Christie's East, New York, sale of April 13, 1983, lot 26.
Acquired directly from the above sale.

$800 - $1,200



Lot 90

Bror Julius Olsson Nordfeldt (American, 1878-1955)
Study for Wedding Day at Troldhaugen

oil on paper
signed *B.J.O. Nordfeldt* and inscribed (verso)
13 3/4 x 11 in. (34.9 x 27.9cm)

PROVENANCE
Newman Galleries, Philadelphia, Pennsylvania.
Freeman's, Philadelphia, sale of February 25, 2000, lot 65.
Acquired directly from the above sale.

$600 - $1,000



Lot 91

Carroll Sargent Tyson Jr. (American, 1877–1956)
The Wharf

oil on canvas
signed *Caroll S. Tyson Jr.* (lower left)
25 x 30 in. (63.5 x 76.2cm)

PROVENANCE
Petersen Galleries, Beverly Hills, California.
Hirschl & Adler Galleries, New York, New York.

$3,000 - $5,000



Lot 92

Richard Hayley Lever (American, 1876-1958) *St. Ives, Cornwall*, 1908

watercolor and gouache on paper laid to card
signed *Hayley Lever*, dated and titled (lower right)
16 1/4 x 20 1/4 in. (41.3 x 51.4cm)

PROVENANCE
Doyle, New York, sale of July 11, 2002, lot 38 (3).
Acquired directly from the above sale.

$800 - $1,200



Lot 93

Jean Hugo (French, 1894-1984) *Montmartre (Vue de Paris)*, 1944

watercolor and gouache on paper
signed *Jean Hugo* (lower right)
sheet size: 5 7/8 x 3 1/8 in. (14.9 x 7.9cm)

PROVENANCE
The Artist.
Acquired directly from the above.
Collection of Hubert de Saint Senoch, Monaco.
His Sale, Sotheby's, Monaco, sale of December 6, 1992, lot 390.
Acquired directly from the above sale.

$1,500 - $2,500



Lot 94

Émile Albert Gruppe (American, 1896-1978)
Bass Rocks

oil on canvas
signed *Emile A. Gruppé* (lower left); also signed and titled (verso)
18 x 20 in. (45.7 x 50.8cm)
Unframed.

PROVENANCE
Freeman's, Philadelphia, sale of December 5, 2004, lot 91.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 95

Anthony Thieme (American, 1888-1954)
Fishing Boats in Gloucester

oil on canvas
signed *AThieme* (lower right); also signed and titled faintly (verso)
23 1/2 x 28 1/2 in. (59.7 x 72.4cm)

PROVENANCE
Doyle, New York, sale of November 6, 1996, lot 106.
Acquired directly from the above sale.

$5,000 - $8,000



Lot 96

Ernest Lawson
(American/Canadian, 1873-1939)
The Low Tide

oil on board
signed *E. Lawson* (lower right)
18 x 24 in. (45.7 x 61cm)

$1,500 - $2,500



Lot 97

Francis Speight (American, 1896-1989)
Coming Storm

pastel on paper
signed *Francis Speight* (lower right)
7 1/2 x 17 1/2 in. (19.1 x 44.5cm)

$800 - $1,200



Lot 98

Charles Conder (British, 1868-1909)
A Bathing Party

watercolor on thin paper laid to silk
signed *Ch Conder* (lower right)
9 3/4 x 17 1/2 in. (24.8 x 44.5cm)

PROVENANCE
Christie's, South Kensington, sale of March 28, 1996, lot 120.
Acquired directly from the above sale.

EXHIBITION
(Possibly) New English Art Club, November, 1899.

LITERATURE
(Possibly) Frank Gibson, *Charles Conder, His Life and Work*, London, 1914, p. 96 (as *The Bathers*).

$1,500 - $2,500

Lot 99

Ferdinand Loyen du Puigaudeau (French, 1864-1930)
A Village Path

charcoal and crayon on paper laid to board
signed *F. du Puigaudeau* (lower left)
14 x 11 1/4 in. (35.6 x 28.6cm)

PROVENANCE
Christie's East, New York, sale of November 25, 1997, lot 242.
Acquired directly from the above sale.

$1,000 - $1,500





Lot 100

Henri-Edmond Cross (French, 1856-1910)
Paysage du Midi

watercolor on paper
stamped *HEC* (lower left)
6 3/4 x 10 5/8 in. (17.1 x 27cm)

$1,000 - $1,500

Lot 101

Francis Luis Mora (American, 1874-1940)
***The Return Home*, 1902**

watercolor and gouache on paper laid down to board
signed *F. Luis Mora* and dated (lower right)
sheet size: 24 x 18 in. (61 x 45.7cm)

PROVENANCE
Freeman's, Philadelphia, sale of June 27, 2004, lot 103.
Acquired directly from the above sale.

$800 - $1,200





Lot 102

Susan Gertrude Schell
(American, 1891-1970)
Twilight (Gaspe Peninsula, Canada)

oil on canvas
signed *Schell* (lower right)
16 x 26 1/4 in. (40.6 x 66.7cm)

PROVENANCE
Freeman's, Philadelphia, sale of June 23, 2002, lot 160.
Acquired directly from the above sale.

$1,000 - $1,500









Lot 103

Abraham Walkowitz
(American, 1878-1965)
Five Works: *Nude with Raised Arms*; together with *Four Sketches of a Dancer in Black (Isadora Duncan)*, circa 1904-1909 (5)

India ink and pencil on (glossy) paper
Larger: 14 1/4 x 8 1/2 in. (36.2 x 21.6cm)
Unframed.

$1,000 - $1,500



Lot 104

Enzo Plazzotta (Italian, 1921-1981)
Study for Nicki, 1975

bronze with dark black patina
Numbered *4/9* and with foundry stamp (on sculpted base)
height: 24 1/2 in. (62.2cm)

PROVENANCE
Mrs. Germain Seligman.
Christie's East, New York, sale of November 8, 1994, lot 116.
Acquired directly from the above sale.

LITERATURE
Carol Plazzotta and Richard O'Connor, *Enzo Plazzotta: A Catalogue Raisonné*, London, 1986, p. 121, no. 223 (another cast illustrated).

$1,000 - $1,500







Lot 105

Henri Laurens (French, 1885-1954)
Étude de Femme

pencil on paper
signed with the Artist's conjoined initials *HL* (lower right)
sheet size: 12 3/4 x 9 1/2 in. (32.4 x 40.5cm)

PROVENANCE
Dunkelman Gallery, New York, New York.

$1,500 - $2,500

Lot 106

Guy Pène Du Bois (American, 1884-1958)
Two Works: *The Artist and His Model;* with *Ballroom Couple* (A Double-Sided Work); Together with *Cabaret*, 1905 (2)

ink and watercolor on paper
signed *Guy Pène Du Bois* and dated (lower right); signed again (verso)
9 x 7 3/4 in. (22.9 x 19.7cm)

PROVENANCE
Sotheby's Arcade, New York, sale of March 31, 1993, lot 224/2.
Acquired directly from the above sale.

$1,000 - $1,500





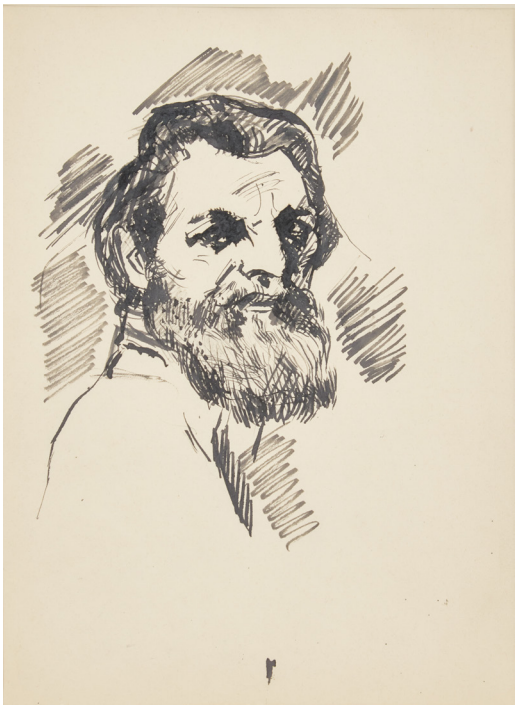


Lot 107

Rockwell Kent
(American, 1882-1971)
Three Works: *Sketches* (3)

ink on paper
largest: 9 x 5 3/4 in. (22.9 x 14.6cm)

$3,000 - $5,000



Lot 108

Arthur Beecher Carles (American, 1882-1952)
***Self-Portrait*, 1922**

ink and wash on paper
10 3/8 x 8 in. (26.4 x 20.3cm)
Unframed.

PROVENANCE
The Priemon Collection.
Freeman's, Philadelphia, sale of December 9, 2001, lot 137.
Acquired directly from the above sale.

$500 - $800





Lot 109

Guy Pène Du Bois (American, 1884-1958)
Woman in Blue Dress, 1924

oil on paper
22 x 14 3/4 in. (55.8 x 37.5cm)

PROVENANCE
Estate of the Artist.
Nardin Fine Arts, Cross River, New York.
Graham Gallery, New York, New York.
Christie's East, New York, sale of November 15, 1993, lot 197.
Acquired directly from the above sale.

EXHIBITION
Graham Gallery, New York, New York, 1991.

$1,000 - $1,500

Lot 110

Frederick Stuart Church (American, 1842-1924)
Kneeling Woman with Pink Flamingo, 1917

oil on canvas
signed *F.S. Church,* dated and copyrighted (lower right)
16 x 41 in. (41.3 x 104.2cm)

PROVENANCE
Collection of Cynthia Herbst, Bernardsville, New Jersey.
Christie's East, New York, sale of August 12, 1999, lot 160.
Acquired directly from the above sale.

$3,000 - $5,000



Lot 111

Arthur Beecher Carles (American, 1882-1952)
Seated Nude with Apple

pastel on brown paper
20 x 24 in. (50.8 x 61cm)

PROVENANCE
Private Collection.
Sotheby's Arcade, New York, sale of September 9, 1993, lot 295.
Acquired directly from the above sale.

EXHIBITION
"American Modernism," Graham Gallery, New York, New York, 1984.

$1,000 - $1,500



Lot 112

Franklin Dullin Briscoe
(American, 1844-1903)
***Along the French Coast*, 1896**

oil on canvas
signed *F.D. Briscoe* and dated (lower right)
13 3/4 x 23 3/4 in. (34.9 x 60.3cm)

PROVENANCE
Newman Galleries, Philadelphia, Pennsylvania.
Sotheby's Arcade, New York, sale of June 29, 2004, lot 226.
Acquired directly from the above sale.

$1,500 - $2,500



Lot 113

Edmund Darch Lewis
(American, 1835-1910)
***The Derasago Falls*, 1892**

oil on canvas
signed *Edmund D. Lewis* and dated (lower right)
26 3/8 x 37 in. (67 x 94cm)
Unframed.

PROVENANCE
Freeman's, Philadelphia, sale of December 8, 2002, lot 102.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 114

Franklin Dullin Briscoe
(American, 1844-1903)
In Rough Seas

oil on canvas
signed *J.D. Briscoe* (lower right)
22 x 36 in.

PROVENANCE
Freeman's, Philadelphia, sale of December 9, 2001, lot 68.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 115

Camille Pissarro (Danish/French, 1830-1903)
Cocotier (Saint Thomas)

black chalk and pencil on light blue paper
stamped with initials *C.P* (Lugt 613, lower left);
also located and titled (lower right)
sheet size: 18 1/16 x 11 7/8 in. (46 x 30.2cm)

PROVENANCE
The Artist.
The Estate of the Artist.
Manna Pissarro.
O'Hana Gallery, London, United Kingdom.
Schneider Gallery, New York, New York.
Christie's, New York, sale of May 17, 1984, lot 101.

EXHIBITION
"Summer Exhibition of Paintings and Sculpture of the Nineteenth and Twentieth Centuries," O'Hana Gallery, London, May-September, 1969, no. 57.

$3,000 - $5,000





Lot 116

Marie Laurencin (French, 1883-1956)
Two Girls with Dog and Horse

pencil and ink on paper
stamped with initials *M.L.* (lower right)
14 1/4 x 17 3/4 in. (36.2 x 45.1cm)
When last offered, the lot was accompanied by a photo-certificate from Paul Pétridès, dated, Paris, February 1, 1983, which is no longer extant.

PROVENANCE
Suzanne Moreau-Laurencin (daughter of the artist).
Drouot Rive Gauche, Paris, sale of May 15, 1979, lot 10.
Private Collection.
Sotheby Parke Bernet, New York, sale of April 14, 1983, lot 160.
Acquired directly from the above sale.

$800 - $1,200

Lot 117

Édouard Vuillard (French, 1868-1940)
Le Cavalier Bernin à Versailles, circa 1922-1925

pencil on paper
sheet size: 8 1/16 x 4 9/16 in. (20.5 x 11.6cm)

PROVENANCE
The New Gallery (E.V. Thaw), New York (per label verso).
Sotheby's Parke-Bernet, New York, sale of May 28, 1976, lot 510 (as circa 1910).
Acquired directly from the above sale.

LITERATURE
Jacques Salomon, *Auprès de Vuillard*, Paris, 1953, p. 89.

$800 - $1,200



LOT 118

Lot 118

Henri Hayden (French/ Polish, 1883-1970) *Les Échecs Verts*, 1961

oil on canvas
signed *Hayden* and dated (lower left)
23 5/8 x 29 in. (60 x 50.8cm)
The present lot will be accompanied by a Certificate of Authenticity provided by the Comité Henri Hayden.

PROVENANCE
Christie's, New York, sale of May 11, 1979, lot 147.
Acquired directly from the above sale.

$4,000 - $6,000

Lot 119

Louis Valtat (French, 1869-1952) *La Pomme Rouge*

oil on shaped panel
initialed *L.V.* (lower left)
diameter: 4 1/4 in. (10.8cm)

PROVENANCE
Collection of Cynthia Roncin, Paris, France.
Christie's, New York, sale of February 25, 1981, lot 61 (as *Pomme*).
Acquired directly from the above sale.

$1,000 - $1,500

Lot 120

Henri Lebasque (French, 1865-1937) *Nu Appuyé sur un Fauteuil Vert;* with *Three Studies of Woman Kneeling on her Elbows* (A Double-Sided Work)

India ink and watercolor on paper
signed *H. Lebasque* (lower left)
sheet size: 10 1/2 x 14 1/4 in. (26.7 x 36.2cm)

PROVENANCE
Sotheby's Arcade, New York, sale of February 21, 1990, lot 86 (as *Study of a Model*, not illustrated in the auction catalogue).
Acquired directly from the above sale.

$800 - $1,200



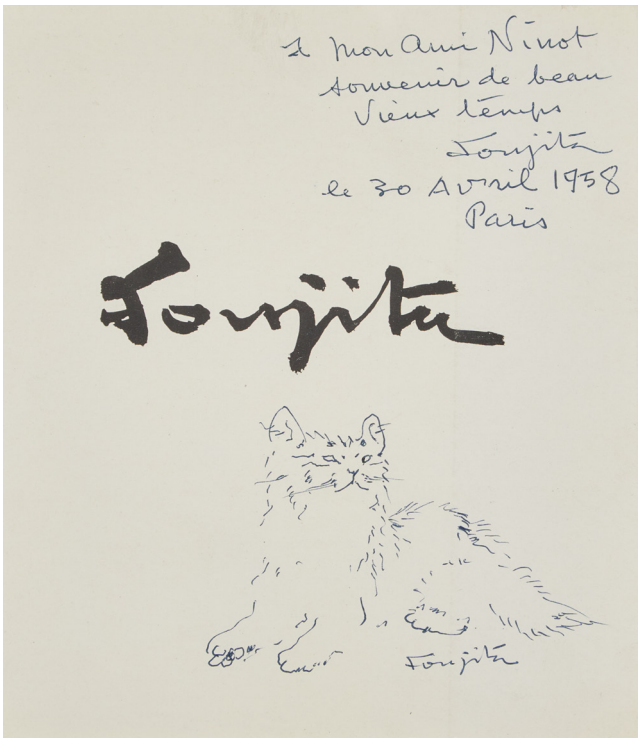
LOT 119



LOT 120

Lot 121

Léonard Tsuguharu Foujita (French/Japanese, 1886-1968) *Chat Assis (À mon Ami Ninot)*, 1958



ballpoint pen on glossy paper
signed '*Foujita*' (lower right); signed again, dedicated '*a mon ami Ninot/souvenir de beau/vieux temps*,' dated and located 'Paris' (upper right)
sheet size: 6 7/8 x 7 1/4 in. (17.5 x 18.4cm)
This lot is accompanied by a Certificate of Authenticity issued by Sylvie Buisson.

PROVENANCE
Collection of Herb Lerner, Rye, New York.
Collection of Mrs. C. Pollack, New York, New York.
Connecticut Fine Arts, Westport, Connecticut.
Sotheby's, New York, sale of October 18, 1984, lot 30.
Acquired directly from the above sale.

LOT NOTE
The present drawing was executed on the frontispiece page of Foujita's exhibition catalogue, which took place in Paris in 1957.

$3,000 - $5,000



Lot 122

Henri-Edmond Cross (French, 1856-1910) *Cygnes*

ink and wash on paper
signed with Artist's monogram and stamped with initials *HEC* (lower right)
7 1/2 x 10 1/2 in. (19.1 x 26.7cm)

PROVENANCE
The Artist's Studio.
Christie's, London, sale of October 21, 1988, lot 377.
Private Collection.
Christie's, South Kensington, sale of June 24, 1996, lot 7.
Acquired directly from the above sale.

$800 - $1,200



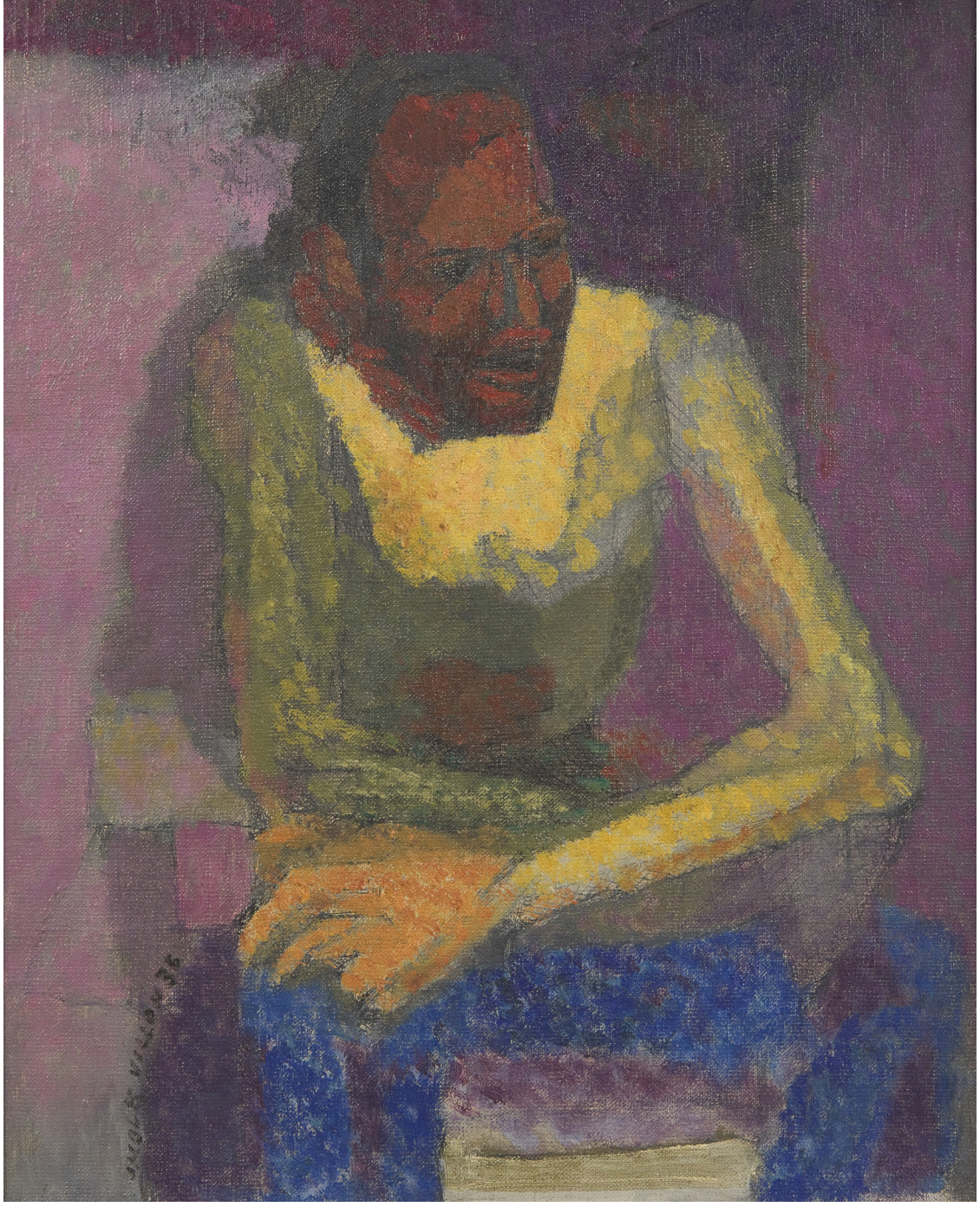
Lot 123

Emlen Pope Etting (American, 1905-1993) *Three Galloping Horses*

oil on canvas
signed *Etting* (lower left), titled on stretcher
30 x 40 in. (76.2 x 101.6cm)

PROVENANCE
Freeman's, Philadelphia, sale of January 18, 2002, lot 38.
Acquired directly from the above sale.

$500 - $800



Lot 124

Jacques Villon (French, 1875-1963)
Le Rire, 1936

oil on canvas
signed *JACQUES VILLON* and dated (lower left); also titled (on stretcher)
16 1/8 x 13 in. (41 x 33cm)
The authenticity of the present work has been confirmed by Galerie Louis Carré & Cie, Paris.

PROVENANCE
The Estate of Lillian L. Poses.
Sotheby's Arcade, New York, sale of June 14, 1995, lot 136.
Acquired directly from the above sale.

$5,000 - $8,000



Lot 125

Georges Rouault (French, 1871-1958)
***Réincarnation du Père Ubu* (Woodcut Block), 1932**

woodcut block
initialed *GR* in plate (lower left)
7 1/2 x 8 in. (19.1 x 20.3cm)
Wood block cut by Aubert from the design by Rouault
Published by Vollard, Paris, France.

PROVENANCE
Dayton's Gallery 12, Minneapolis, Minnesota.
Sotheby's, New York, sale of November 4, 1988, lot 548.
Acquired directly from the above sale.

$10,000 - $15,000



LOT 126

Lot 126

John Kane (American, 1860-1934)
Portrait of Bishop Boyle

oil on canvas laid down to board
13 3/4 x 11 in. (34.9 x 27.9cm)

PROVENANCE
Christie's, New York, sale of May 22, 1980, lot 274.
Acquired directly from the above sale.

$3,000 - $5,000

Lot 127

John Kane (American, 1860-1934)
The Philosopher

oil on artist's board
18 1/2 x 23 in. (47 x 58.4cm)

$8,000 - $12,000



LOT 127



Lot 128

Roger de la Fresnaye (French, 1885-1925)
Étude pour Hommage au Greco, 1921

sepia ink and wash on paper
signed *La Fresnaye* and dated (lower left)
sheet size: 10 1/4 x 6 3/4 in. (26 x 17.1cm)

PROVENANCE
Mr. and Mrs. William N. Eisendrath, Jr., St. Louis, Missouri.
Knoedler & Co., Inc., New York, New York.
Sotheby's Parke-Bernet, New York, sale of May 27, 1976, lot 227.
Acquired directly from the above sale.

LITERATURE
Germain Seligman, *Roger de la Fresnaye, with a Catalogue Raisonné*, London, 1969, p. 203, no. 322 (illustrated).

LOT NOTE
The present work is a study for an oil of the same date and subject, now in a private French collection.

$1,000 - $1,500

Lot 129

Jean Lurçat
(French, 1892-1966)
Paysage Biblique, 1934

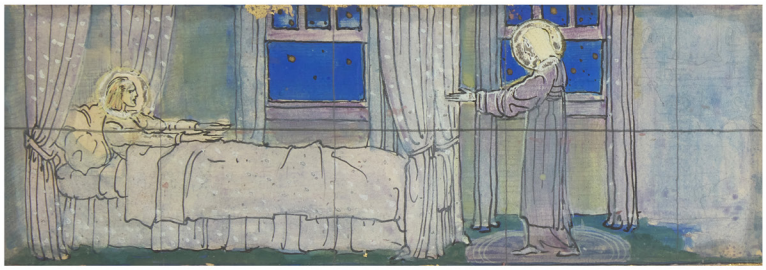
gouache on paper
signed *Lurçat* (lower right)
sheet size: 14 1/2 x 18 1/8 in. (36.8 x 46cm)

PROVENANCE
Lillian L. Poses.
Sotheby's Arcade, New York, sale of June 14, 1995, lot 244.

LITERATURE
Gérard Denizeau, *L'Œuvre peint de Jean Lurçat : catalogue raisonné, 1910-1965*, Laussane, 1998, p. 402, no. 1934-16 (illustrated).

$1,200 - $1,800







Lot 130

Violet Oakley (American, 1874-1961)
Episodes of St. John

mixed media on panel
5 1/2 x 19 in. (14 x 48.3cm)

EXHIBITION
"Architectural League of New York Annual Exhibition," n.d.

$2,000 - $3,000



Lot 131

Jules Pascin (French, 1885-1930)
Judith

watercolor and ink on paper
stamp signed *Pascin*, stamped *Atelier Pascin* (both lower right) and titled (lower center)
8 1/4 x 11 1/4 in. (21 x 28.5cm)

PROVENANCE
The Estate of George Gilbert, South Nyack, New York.
Forum Gallery, New York.
Christie's East, New York, sale of November 5, 1991, lot 108/1.
Acquired directly from the above sale.

$1,200 - $1,800



Lot 132

Jules Pascin (French, 1885-1930)
***David et Goliath*, 1913**

watercolor and crayon on paper
stamped *Pascin* (lower right), titled and dated (verso)
6 x 10 in. (15 x 25.5cm)

PROVENANCE
The Estate of George Gilbert, South Nyack, New York.
Forum Gallery, New York.
Christie's East, New York, sale of November 5, 1991, lot 108/2.
Acquired directly from the above sale.

LITERATURE
Yves Hermin, Guy Krohg, et al., *Pascin: Catalogue Raisonné*, vol. II, pp. 82, 105, no. 291 (illustrated).

$1,000 - $1,500

Lot 133

Jacques Lipchitz (American/French, 1891-1973) *Study for Samson and the Lion*



pencil on paper
signed *Lipchitz* (upper right)
6 x 4 in. (15.2 x 10.2cm)
When last offered, the lot was accompanied by a photo-certificate from the artist, which is no longer extant.

PROVENANCE
The Artist.
Private Collection.
Christie's, New York, sale of November 16, 1983, lot 435/2.
Acquired directly from the above sale.

$800 - $1,200



Lot 134

Jacques Lipchitz (American/French, 1891-1973) *Prometheus Strangling the Vulture*

pencil on board
signed *J Lipchitz* (upper right)
20 1/8 x 16 in. (51 x 40.5cm)

PROVENANCE
Christie's East, New York, sale of April 30, 1996, lot 177.
Acquired directly from the above sale.

$800 - $1,200



Lot 135

Enzo Plazzotta (Italian, 1921-1981) *Head of Jacques Lipchitz*, 1970

bronze on black marble base
signed *Plazzotta,* stamped 8/9 and with the *Fonderia Tommasi* foundry mark (lower front)
height: 16 1/2 in. (41.9cm)

LITERATURE
Carol Plazzotta and Richard O'Connor, *Enzo Plazzotta: A Catalogue Raisonné*, London, 1986, p. 180, no. 138 (another cast illustrated).

$800 - $1,200



Lot 136

Reginald Marsh (American, 1898-1954)
***The Juno*, 1952**

watercolor on paper
signed *Reginald Marsh* and dated (lower right)
16 1/2 x 12 in. (41.9 x 30.5cm)

$800 - $1,200



Lot 138

William Auerbach Levy (Belarusian, 1889-1964)
By the Window

oil on canvas
signed illegibly on the artist's studio stamp (verso)
30 x 25 in. (76.2 x 63.5cm)

PROVENANCE
Sotheby's Arcade, New York, sale of May 30, 1990, lot 242A.
Acquired directly from the above sale.

$1,000 - $1,500

Lot 137

Joe Brown (American, 1909-1985)
Runner

bronze with brown patina, on wooden base
signed *Joe Brown* (atop figure's back left leg)
height: 9 1/2 in. (24.1cm)

PROVENANCE
Private Collection, Philadelphia, Pennsylvania.
Freeman's, Philadelphia, sale of June 26, 2005, lot 50.
Acquired directly from the above sale.

$1,000 - $1,500





Lot 139

David Levine (American, 1926-2009) *Pier at Brighton*, 1926

watercolor and pencil on paper
signed *D. Levine* and dated (lower right)
4 3/8 x 11 in. (11.1 x 27.9cm)

PROVENANCE
Davis Galleries, New York, New York.
Christie's, New York, sale of November 26, 2001, lot 45.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 140

John French Sloan (American, 1871-1951) *The Blossomy Barrow*, 1928

conte crayon and ink on paper
signed *John Sloan* (lower left); titled (lower right); with accompanying text on mat below
drawing: 20 x 14 in. (50.8 x 35.6cm)

$1,000 - $1,500





Lot 141

Gaines Ruger Donoho (American, 1857-1916) Two Works: *French Village Scenes*

pencil on paper
each: 9 7/8 x 13 1/4 in. (25.1 x 33.7cm)

PROVENANCE
Hirschl & Adler Galleries, New York, New York.
Freeman's Philadelphia, sale of April 2, 2004, lot 61 (2 works).
Acquired directly from the above sale.

$1,000 - $1,500








Lot 142

Joseph Pennell (American, 1857-1926)
Six Works: *Ready to Start*, also known as *Provide the Sinews of War (4);* together with *In Dry Dock;* together with *Building Submarine Chasers),* 1917 (6)

lithograph on paper (working proofs)
larger: 22 x 16 in. (55.9 x 40.6cm)
Unframed.

LITERATURE
Wuerth, 501, 508, 512.

$2,000 - $3,000



Lot 143

Léonard Tsuguharu Foujita (French/Japanese, 1886-1968) *Portrait of Goethe (After Tischbein)*

oil on canvas
inscribed and signed *GOETHE/PAR TISCHBEIN/Par Foujita* (lower left)
18 x 15 in. (45.7 x 38.1cm)

This lot will be accompanied by a Certificate of Authenticity issued by Sylvie Buisson.

PROVENANCE
Estate of Dr. Seeholzer, Zurich, 1935.
Parke-Bernet, New York, sale of October 20, 1978, lot 55.
Acquired directly from the above sale.

LOT NOTE
Foujita met Swiss lawyer Henri Seeholzer at the end of WWI. Seeholzer introduced him to key patrons, helping launch his career, and went on to become one of his most important supporters, amassing over 100 of his works. As Ambassador to the Holy See, Seeholzer arranged a meeting between Foujita and Pope Benedict XV, inspiring a series of religious paintings, many of which entered Seeholzer's estate upon his death in 1935. The present work, dating from Foujita's early years, reflects his practice of copying Old Masters to refine his technique.

$8,000 - $12,000



Lot 144

John Neagle (American, 1796-1865)
View of Maple Grove, 1856

oil on canvas
inscribed with location, date, artist, and original message to recipient (verso)
20 x 28 1/4 in. (50.8 x 71.8cm)

PROVENANCE
The Artist.
A gift from the above.
Jason N. Dixon, Esq., Maple Grove, Pennsylvania.
William Griscom, New York, New York.
Knoedler Galleries, New York, New York.
Private Collection.
Knoedler Galleries, New York, New York.
Norton Brown.
Christie's East, New York sale of October 5, 1983, lot 14.

EXHIBITION
"Philadelphia Tradition," Birmingham Museum, Alabama, December 1957, cat. no. 9.

"American Landscape Painting," Knoedler Galleries, New York, May-June 1963, cat. no. 15.

LOT NOTE
Inscription reads: "View of 'Maple Grove,' near Philadelphia the country seat of Jas. N. Dickson, Esqr. painted on the spot September 1856 by John Neagle / A Christmas offering from the artist to his friend & Cousin J.N. Dickson, Esq. Philad December 1956."

$4,000 - $6,000

Lot 145

James Henry Haseltine (American, 1833-1907)
Portrait Bust of a Young Woman

marble
signed *J. H. Haseltine* and located *ROME* (on the reverse)
height: 28 1/2 in. (72.4cm)

PROVENANCE
Sotheby's Arcade, New York, sale of June 29, 2004, lot 185.
Acquired directly from the above sale.

$800 - $1,200





Lot 146

Thomas Anshutz (American, 1851-1912)
Portrait of F. Cresson Schell

oil on canvas
signed *Thos. Anshutz* (lower left)
36 x 29 in. (91.4 x 73.7cm)

PROVENANCE
The Artist.
Collection of Martha Schell Caskey (the Artist's niece).
By descent in the family.
Collection of Sutherland McColley (the grandson of the above).
Freeman's, Philadelphia, sale of December 12, 1996, lot 733.
Acquired directly from the above sale.

LITERATURE
Musical America, January 22, 1921, p. 34.
The Etude, vol. XXXIX, no. 3, March 1921, n.p..
Randall C. Griffin, *Thomas Anshutz: Artist and Teacher*, Seattle, WA: The University of Washington Press, 1994, p. 75.

LOT NOTE
Artist and musician Francis Cresson Schell studied at the Pennsylvania Academy of the Fine Arts with Thomas Eakins and Thomas Anschutz. He later became an instructor for the Academy, worked as an artist and art director for *The Leslie's Weekly* and completed illustrations of numerous historical events including the Spanish-American War. His works are in many collections including those of the Philadelphia Sketch Club, the Library of Congress as well as the White House.

$2,500 - $4,000



Lot 147

Susan Hannah MacDowell Eakins (American, 1851-1938)
The Artist and His Model, circa 1900-10

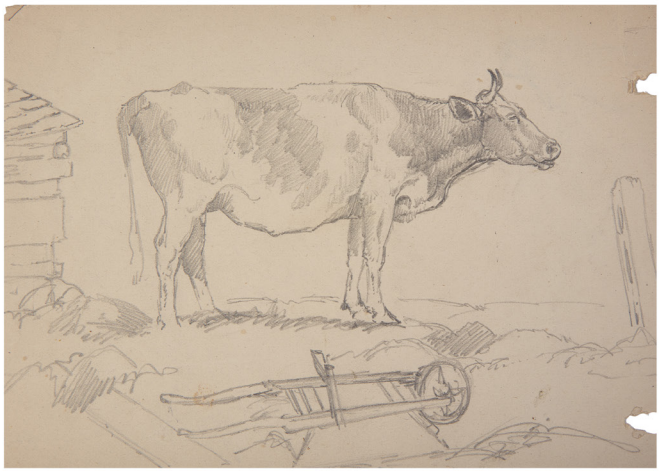
oil on canvas
15 x 12 in. (38.1 x 30.5 cm)

PROVENANCE
Hirschl & Adler Galleries, New York.
Sotheby's Arcade, New York, sale of June 26, 1986, lot 132.
Freeman's, Philadelphia, sale of June 22, 2002, lot 75.
Acquired directly from the above sale.

EXHIBITION
The North Carolina Museum of Art, Raleigh, "Women" February 25-April 20 1972.
Pennsylvania Academy of the Fine Arts, Philadelphia, "Susan Eakins" May 3-June 10, 1973, p. 47, cat no. 22.

LOT NOTE
The present painting depicts Thomas Eakins in his fourth floor studio.

$2,000 - $3,000









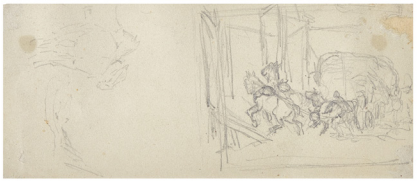






















Lot 148

Peter Moran (American, 1841-1914)
Farm Animal Studies: Folder of Eighteen (18) Pencil Drawings

pencil on paper
largest: 8 x 7 1/8 in. (20.3 x 18.1cm)

$2,000 - $3,000









Lot 149

David Levine (American, 1926-2009)
Baker's Field, New York, 1959

oil on board
signed *D. Levine* and dated (lower right)
16 x 20 in. (40.6 x 50.8cm)

PROVENANCE
American Masters Gallery, Los Angeles, California.
Doyle, New York, sale of December 3, 2003, lot 272.
Acquired directly from the above sale.

$800 - $1,200

Lot 150

Emilio Greco (Italian, 1913-1995)
Head of a Man, 1947

bronze with brownish-gold patina
signed *GRECO* (lower right)
height: 9 1/2 in. (24.1cm)

PROVENANCE
Mrs. Edward G. Robinson, Beverly Hills, California.
Christie's East, New York, sale of May 31, 1984, lot 161.
Acquired directly from the above sale.

EXHIBITION
New York, The Contemporaries Inc., *Emilio Greco*, March 1961, no. 15.

LITERATURE
B. Degenhart, *Emilio Greco*, Berlin and Mainz, 1960, p. 23 (the terracotta version illustrated).

F. Bellonzi, *Emilio Greco*, Rome, 1962, p. 36, no. 4 (the terracotta version illustrated).

$1,000 - $1,500





Lot 151

Louis Michel Eilshemius (American, 1864-1941) *Girl and Waterfront*, 1919

oil on board
signed *Eilshemius* (lower left) and dated (lower right)
8 x 13 1/2 in. (20.3 x 33cm)

PROVENANCE
Joseph H. Hirshhorn, New York.
Bequest of Joseph H. Hirshhorn, 1981.
The Hirshhorn Museum and Sculpture Garden, Sold by Order of the Trustees to Benefit its Acquisition Program.
Sotheby's Arcade, sale of September 28, 1995, lot 287.
Acquired directly from the above sale.

$800 - $1,200



Lot 152

Mané-Katz (French/Ukrainian, 1894-1962) *Harbor Scene*

oil on canvas
signed *Mané-Katz* (lower center)
18 x 22 in. (45.7 x 55.9cm)
Unframed.

$3,000 - $5,000



Lot 153

Louis Michel Eilshemius (American, 1864-1941) *Girl Standing in Water*, 1919

oil on board
signed *Eilshimius* (lower right), dated (lower left)
8 x 10 in. (20.3 x 25.4cm)

PROVENANCE
Joseph H. Hirshhorn, New York (bequest of Joseph H. Hirshhorn, 1981).
The Hirshhorn Museum and Sculpture Garden, Sold by Order of the Trustees to Benefit its Acquisition Program.
Sotheby's Arcade, New York, sale of September 28, 1995, lot 292.
Acquired directly from the above sale.

$800 - $1,200



Lot 154

Jules Pascin
(French, 1885-1930)
Le Courtisan

pen and black ink on paper
stamped with estate stamp (lower right)
15 x 17 3/4 in. (38.1 x 45.1cm)

$800 - $1,200



Lot 155

Jules Pascin
(French, 1885-1930)
***La Cartomancienne*, circa 1920**

ink and wash on paper
stamped *Atelier Pascin* (lower right); also with MICHALLET watermark
sight: 11 1/4 x 18 3/4 in. (28.6 x 47.6cm)

PROVENANCE
Perls Galleries, New York.
Sotheby's Arcade, New York, sale of February 7, 1996, lot 112/2.
Acquired directly from the above sale.

$800 - $1,200



Lot 156

Jules Pascin
(French, 1885-1930)
Le Bordel

pencil and wash on paper, laid on paper
Pascin Estate stamp (lower right)
19 1/4 x 25 1/4 in. (48.9 x 64.1cm)

PROVENANCE
Christie's East, New York, sale of October 9, 1997, lot 51.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 157

Nikolai Ivanovich Vasilieff
(American/Russian, 1892-1970)
***Still Life with Green Compote*, 1946**

oil on canvas
signed *N. Vasilieff* and dated (lower right)
24 x 34 in. (61 x 86.4cm)

Unframed.

PROVENANCE
Sotheby's, New York, sale of December 13, 1972, lot 64.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 158

Thomas Anshutz (American, 1851-1912)
The Stream;* with *House in the Woods
(A Double-Sided Work)

watercolor on paper
5 1/4 x 4 5/8 in. (13.3 x 11.7cm)

PROVENANCE
Christie's East, New York, sale of December 22, 1992, lot 177.
Acquired directly from the above sale.

$1,000 - $1,500

Lot 159

Nikolai Ivanovich Vasilieff
(American/ Russian, 1892-1970)
Still Life with Radish

oil on canvas
signed *N. Vasilieff* (lower right)
30 x 36 in. (76.2 x 91.4cm)
Unframed.

PROVENANCE
Mrs. Lippincott, Pennlynn, Pennsylvania.

$1,500 - $2,500





Lot 160

Martha Walter (American, 1875-1976)
The Spanish Dancer

oil on canvas
signed *Martha Walter* (verso)
30 x 22 in. (76.2 x 55.9cm)

PROVENANCE
David David Art Gallery, Philadelphia, The Estate of Martha Walter (stamped verso).
Freeman's, Philadelphia, sale of June 24, 2001, lot 91.
Acquired directly from the above sale.

$4,000 - $6,000



Lot 162

Martha Walter (American, 1875-1976)
Andalusian

oil on canvas
signed *Martha Walter* (upper left)
28 1/2 x 23 1/2 in. (72.4 x 59.7cm)

PROVENANCE
Christie's East, New York, sale of October 1, 1998 lot 167.
Acquired directly from the above sale.

EXHIBITION
"Living Philadelphia Artists represented in the Permanent Collection," Pennsylvania Academy of the Fine Arts, Philadelphia, October 19-November 30, 1956.

$5,000 - $8,000



Lot 161

Robert Henri (American, 1865-1929)
Woman with Fan; with *Study*
(A Double-Sided Work)

pencil on paper
initialed *RH* (lower right)
14 3/8 x 10 1/4 in. (36.5 x 26cm)

$1,000 - $1,500



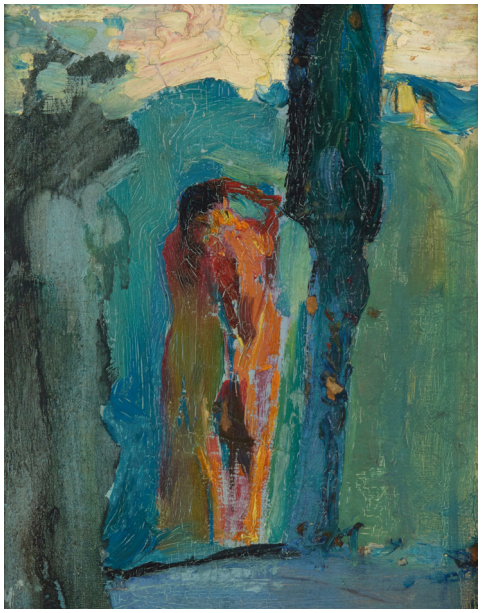
Lot 163

Henry Bainbridge McCarter (American, circa 1864-1942)
Cosmic Landscape

oil on canvas laid down to board
estate stamped, Reg. No. 20 (verso)
20 x 26 in. (50.8 x 66cm)

$2,000 - $3,000





Lot 164

Arthur Beecher Carles (American, 1882-1952)
Midnight Landscape

oil on canvasboard
titled (verso)
7 1/2 x 9 1/2 in. (19.1 x 24.1cm)

PROVENANCE
Graham Gallery, New York, New York.
Sotheby's Arcade, New York, sale of May 27, 1998, lot 272 (part lot).
Acquired directly from the above sale.

$2,000 - $3,000

Lot 165

Arthur Beecher Carles (American, 1882-1952)
Lovers

signed *Arthur B Carles* twice (verso)
9 x 7 1/4 in. (22.9 x 18.4cm)

PROVENANCE
Christie's, New York, sale of January 30, 1981, lot 111.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 166

Walter Emerson Baum (American, 1884-1956)
Wintry Hills

watercolor on paper
signed *W.E. Baum* (lower left)
21 1/2 x 29 1/4 in. (54.6 x 74.3cm)

PROVENANCE
Freeman's, Philadelphia, sale of December 5, 2004, lot 156.
Acquired directly from the above sale.

$1,200 - $1,800



Lot 167

Walter Emerson Baum (American, 1884-1956)
The Valley in Winter

gouache and ink on paper
signed *WE Baum* (lower left)
11 x 15 in. (27.9 x 38.1cm)

PROVENANCE
Christie's East, New York, sale of March 9, 1996, lot 209.
Acquired directly from the above sale.

$800 - $1,200



Lot 168

Walter Emerson Baum (American, 1884-1956)
The Young Painter

oil on Masonite
signed *WE Baum* (lower left); also inscribed with title (verso)
35 3/4 x 29 1/2 in. (90.8 x 74.9cm)

$800 - $1,200



Lot 169

Martha Walter (American, 1875-1976)
Italian Peasant Child with Flowers

oil on panel
signed *Martha Walter* (lower left); inscribed and with the estate stamp (verso)
18 x 14 1/2 in. (45.7 x 36.8cm)

PROVENANCE
Estate of the Artist.
Turak Gallery, Philadelphia, Pennsylvania.
Freeman's, Philadelphia, sale of December 5, 2004, lot 161.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 170

Nancy M. Ferguson (American, 1869-1967)
Three Children at the Drinking Fountain

oil on canvas
25 x 30 in. (63.5 x 76.2cm)

$3,000 - $5,000



Lot 171

Nancy M. Ferguson (American, 1872-1967)
#18 Commercial Street, Provincetown

oil on Masonite
inscribed with title (verso)
12 x 16 in. (30.5 x 40.6cm)

$3,000 - $5,000



Lot 172

Max Kuehne (American, 1880-1968) *Avila, a Spanish Town*, 1924

oil on canvas
signed *Kuehne* and dated (lower right)
24 x 30 in. (61 x 76.2cm)

PROVENANCE
Butterfields, Los Angeles, sale of December 12, 1996, lot 3080.
Acquired directly from the above sale.

$2,000 - $3,000

Lot 173

Max Kuehne (American, 1880-1968) Two Works: *Floral Still Life in White Vase;* together with *Floral Still Life in Green Vase* (2)

oil on board
each: signed *Kuehne* (lower right)
Each framed in the artist's handmade frame.
largest: 18 x 15 in. (45.7 x 38.1cm)

$1,500 - $2,500







Lot 174

Max Kuehne (American, 1880-1968) *Spanish Landscape, Winding Road*, c. 1923

oil on board
signed *Kuehne* (lower right); inscribed with artist's name, title and dated (verso)
23 x 29 in. (58.4x73.7cm)

PROVENANCE
Freeman's, Philadelphia, sale of October 20, 1990, lot 864.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 175

Salvatore Pinto (American/Italian, 1905-1966)
Nude Looking in a Mirror

oil on canvas
24 x 20 in. (61 x 50.8cm)

PROVENANCE
Freeman's, Philadelphia, sale of April 17, 1997, lot 750C.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 176

Salvator Pinto (American, 1905-1966)
Reclining Nude

oil on canvas
signed *Salvatore Pinto* (on backing board verso)
12 x 15 in. (30.5 x 38.1cm)

PROVENANCE
Freeman's, Philadelphia, sale of October 12, 1996, lot 982.
Acquired directly from the above sale.

$800 - $1,200



Lot 177

Salvatore Pinto (American/Italian, 1905-1966)
Odalisques

oil on canvas
with estate stamp (on stretcher)
12 x 20 in. (30.5 x 50.8cm)

PROVENANCE
Freeman's, Philadelphia, sale of April 23, 1998, lot 702.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 178

William Glackens (American, 1870-1938)
Goodbye Kiss (with Pencil Studies Verso)

mixed media on card
signed *W. Glackens* (lower right)
15 3/4 x 15 in. (40 x 38.1cm)

PROVENANCE
Everett Shinn Estate.
ACA Galleries, New York, New York.
Sotheby's Arcade, New York, sale of October 24, 1986, lot 175.
Acquired directly from the above sale.

$1,000 - $1,500

Lot 179

William Glackens (American, 1870-1938)
Four Works: *Soldier Studies* (Three Double-Sided Works) (4)

charcoal on paper
each signed *W Glackens* (lower left or right)
largest: 11 x 14 1/2 in. (27.9 x 36.8cm)
Unframed.

$1,200 - $1,800







Lot 180

William Glackens (American, 1870-1938)
Two Works: *Study for Fryeburg Fair II;* together with *Carriage Scene* (2)

charcoal on paper
11 1/4 x 17 1/2 in. (28.6 x 44.5cm)

PROVENANCE
Kraushaar Galleries, New York, New York.
Freeman's, Philadelphia, sale of December 7, 2003, lot 169.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 181

Hippolyte Petitjean (French, 1854-1929)
Paysage

oil on board
Faintly stamped *Atelier/Hipp. Petitjean* (Lugt 2022c; lower left)
10 1/2 x 6 5/8 in. (26.7 x 16.8cm)

PROVENANCE
Hammer Galleries, New York, New York.
Christie's, New York, sale of May 15, 1990, lot 68.
Acquired directly from the above sale.

EXHIBITION
"Exposition du Centenaire d'Hippolyte Petitjean," Galerie de l'Institut, Paris, 1955 (per stamp verso).

$800 - $1,200



Lot 182

Leon Kelly (American, 1901-1982)
***Landscape with Solitary Tree*, 1928**

pencil and watercolor on paper
signed *Leon Kelly* and dated (lower left); inscribed indistinctly (center right); signed and dated again, titled and inscribed *No. 1288* (verso)
18 x 14 1/2 in. (45.7 x 36.8cm)

PROVENANCE
Freeman's, Philadelphia, sale of June 20, 2003, lot 5.
Acquired directly from the above sale.

$800 - $1,200



Lot 183

Louis Michel Eilshemius (American, 1864-1941)
***Figures Dancing in the Glen*, 1905**

oil on canvas
signed *Elshemius* and dated (lower right)
20 1/4 x 30 in. (51.4 x 76.2cm)

$3,000 - $5,000



Lot 184

Henri-Edmond Cross
(French, 1856-1910)
Paysage

pastel on paper
with initialed studio stamp (lower right)
8 3/8 x 10 1/4 in. (21.3 x 26cm)

PROVENANCE
Phillips, London, sale of June 27, 1988, lot 85.
Acquired directly from the above sale.

$1,000 - $1,500



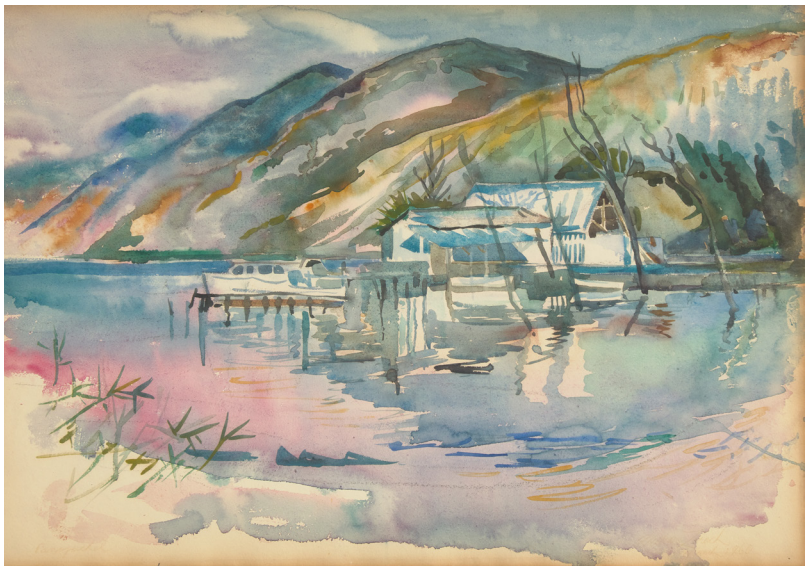
Lot 185

Hippolyte Petitjean
(French, 1854-1929)
Nature Morte aux Pommes et Chrysanthèmes

oil on panel
Stamped *Atelier/Hipp. Petitjean* (Lugt 2022c; lower right)
21 1/4 x 17 3/8 in. (54 x 44.1cm)

EXHIBITION
"Exposition du Centenaire d'Hippolyte Petitjean," Galerie de l'Institut, Paris, 1955 (per stamp verso).

$2,000 - $3,000



Lot 186

William Zorach
(American, 1887-1966)
***House with Dock, Panajachel, Guatemala*, 1960**

watercolor on paper
signed *William Zorach* and dated (lower right); also titled (lower left)
sheet size: 15 1/2 x 22 1/4 in. (39.4 x 56.5cm)

PROVENANCE
Doyle, New York, sale of December 3, 2003, lot 298.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 187

Alexis Gritchenko (Ukrainian, 1883-1977)
Matin dans le Port, Canaries, 1960

oil on panel
signed *Gritchenko* (lower center)
28 x 21 in. (71.1 x 53.3cm)

PROVENANCE
Makler Gallery, Philadelphia, Pennsylvania.
Sotheby's Arcade, New York, sale of September 29, 1993, lot 290.
Acquired directly from the above sale.

$4,000 - $6,000



Lot 188

Ludwig Blum (Israeli, 1891-1975)
Copper Smelter, Timna

oil on canvas
signed *L. Blum* (lower left); illegibly dated and located (lower right)
20 x 29 in. (50.8 x 73.7cm)

PROVENANCE
Freeman's, Philadelphia, sale of October 10, 1998, lot 676.
Acquired directly from the above sale.

$3,000 - $5,000



Lot 189

Max Kuehne (American, 1880-1968)
Street in Burgos, Spain, 1923

oil on canvas
signed *Kuehne* and dated (lower right); also titled and dated (on stretcher)
20 x 24 in. (50.8 x 61cm)
Unframed.

PROVENANCE
Sotheby's Arcade, New York, sale of June 24, 1988, lot 154.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 190

Paul-Albert Besnard (French, 1849-1934) *Arab Riders*

oil on cradled panel
24 x 18 1/4 in. (61 x 46.4cm)

EXHIBITION
"Loan Exhibition of Paintings and Drawings of Artists of the Modern French School," Pennsylvania Academy of the Fine Arts, Philadelphia, (presumably) 1920.

$1,000 - $1,500



Lot 191

Ludwik Kuba (Czech, 1863-1956) *Church of Saint Jost in Cresky Krumlov*, 1918

oil on board
signed *L Kuba* (lower right); also inscribed and dated (verso)
13 x 10 in. (33 x 25.4cm)

PROVENANCE
Christie's East, New York, sale of November 28, 2001, lot 168.
Acquired directly from the above sale.

$1,500 - $2,500



Lot 192

Everett Shinn (American, 1876-1953) *Biblical Figure in an Interior*

watercolor and pencil on card
inscribed *Page 31* (upper right)
14 3/4 x 14 1/2 in. (37.5 x 36.8cm)

PROVENANCE
Christie's, New York, sale of March 14, 1986, lot 213/2.
Acquired directly from the above sale.

LOT NOTE
The artist used John Barrymore as the model for the male figure in this watercolor.

$800 - $1,200



Lot 193

Luigi Settanni (American, 1909-1984)
Persimmons

oil on canvas
12 1/2 x 16 1/2 in. (31.8 x 41.9cm)

PROVENANCE
Freeman's, Philadelphia, sale of April 13, 1991, lot 957.
Acquired directly from the above sale.

$600 - $1,000



Lot 194

Nikolai Vasil'ev (Russian, 1901-1970)
Nature Morte aux Poissons sur la Table

oil on canvas
signed *Vasil* (lower right)
21 x 29 in. (53.3 x 73.7cm)

PROVENANCE
Sotheby Parke Bernet, New York, n.d., lot 399 (per sticker verso).
Acquired directly from the above sale.

$1,000 - $1,500



Lot 195

Mané-Katz (French/Ukrainian, 1894-1962)
Vase of Flowers

gouache on paper
signed *Mané-Katz* (lower right)
25 1/2 x 19 1/2 in. (64.8 x 49.5cm)

PROVENANCE
Freeman's, Philadelphia, sale of December 8, 2002, lot 42.
Acquired directly from the above sale.

$800 - $1,200



Lot 196

Mané-Katz (French/Ukrainian, 1894-1962)
Trombonist

bronze with brown patina
signed with initials *MK* on base and numbered 1/8
height: 14 1/4 in. (36.2cm)

PROVENANCE
Doyle Galleries, New York, n.d. (per sticker).
Acquired directly from the above sale.

LITERATURE
Robert S. Aries and Jacques O'Hana, *Mane-Katz 1894-1962, The Complete Works*, London, 1970, vol. I, p. 190, no. 632 (another cast illustrated).

$800 - $1,200



Lot 197

Arbit Blatas (Lithuanian, 1908-1999)
Alberto Giacometti

bronze with golden brown patina
signed *BLATAS* on base
height: 27 3/4 in. (70.5cm)

PROVENANCE
Sotheby Parke Bernet, New York, sale of December 13, 1972, lot 97.
Acquired directly from the above sale.

$1,000 - $1,500

Lot 198

Gaston Lachaise (American/French, 1882-1935)
Head of Richard Buhlig



bronze with golden brown patina on a wooden square base
height: 13 5/8 in. (34.6cm)
Plaster conceived in 1928, this example cast in 1952.

We wish to thank Virginia Budny, author of the forthcoming Catalogue Raisonné of Lachaise's work (sponsored by the Lachaise Foundation), for her assistance in preparing the catalogue entry for the present work.

PROVENANCE
Property of the Los Angeles County Museum of Art (deaccessioned for Acquisition Funds).
Sotheby's Arcade, New York, sale of June 26, 1986, lot 219.
Acquired directly from the above sale.

EXHIBITION
"Gaston Lachaise, 1882-1935, Sculpture and Drawings," Los Angeles County Museum of Art, December 3, 1963-April 5, 1964; traveled to Whitney Museum of American Art, New York, no. 80 (illustrated).

LITERATURE
Carolyn Kinder Carr and Margaret C.S. Christman, *Gaston Lachaise Portrait Sculpture*, Washington, D.C.: Smithsonian Institution Press, 1985, p. 117 (illustrated).

LOT NOTE
Richard Buhlig, who died in 1952, was a Chicago-born, Vienna-trained pianist. As a memorial, his friends and pupils raised funds after his death to have his head and hand, modeled in 1928 by Lachaise, cast in bronze.

$800 - $1,200



Lot 199

Louis Michel Eilshemius (American, 1864-1941)
Standing Nude in Water, 1915

oil on panel painted in a trompe-l'oeil frame
signed *Eilshemius* and dated (lower right)
39 x 29 in. (99.1 x 73.7cm)

$3,000 - $5,000

Lot 200



Maurice Prendergast (American, 1858-1924)
Three Nudes in Landscape, circa 1912-15

graphite on paper
5 1/2 x 7 in. (14 x 17.8cm)

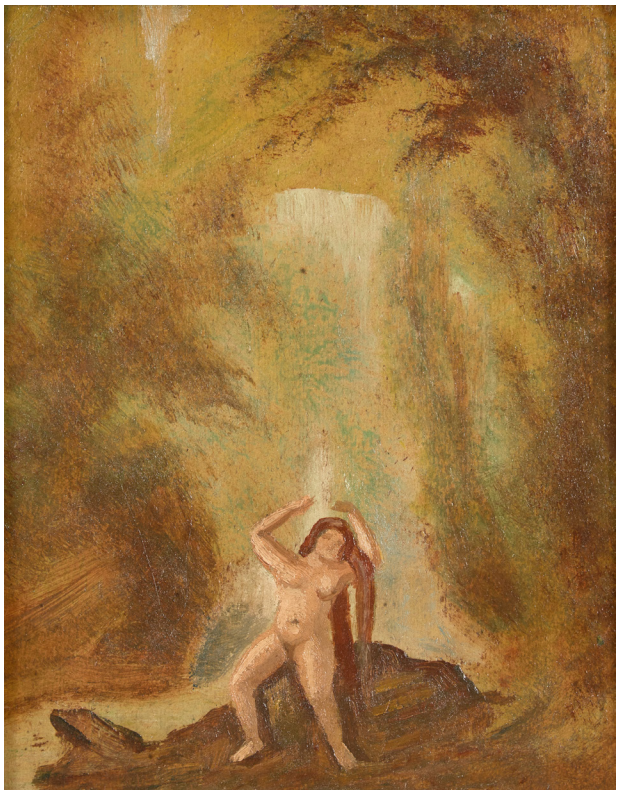
PROVENANCE
The Artist.
Charles Prendergast, 1924.
Mrs. Charles Prendergast, 1948.
M. Knoedler & Co., Inc., New York, 1966.
Private Collection, 1967.
Cooper Hewitt Museum, March 19, 1974, benefit auction.

EXHIBITION
"Drawings by Maurice B. Prendergast from 1887 to 1924," Davis Galleries, New York, February 5-March 2, 1963, no. 32.

"Seven Decades 1895-1965: Cross current of Art," M. Knoedler & Co., Inc., New York, April 26-May 21, 1966.

LITERATURE
Carol Clark, Nancy Mowll Mathews, and Gwendolyn Owens, *Maurice Brazil Prendergast, Charles Prendergast: A Catalogue Raisonné*, Williamstown, Massachusetts, 1990, p. 552, no. 1432 (illustrated).

$2,000 - $3,000



Lot 201

Louis Michel Eilshemius (American, 1864-1941)
Alone

oil on board laid down on board
9 1/2 x 7 1/2 in. (24.1 x 19.1cm)

PROVENANCE
Cooperative Gallery, Newark, New Jersey.
Merrill Harvey, Morristown, New Jersey.
Christie's East, New York, sale of October 1, 1996, lot 103.
Acquired directly from the above sale.

$1,000 - $1,500





Lot 202

Henry Bainbridge McCarter (American, 1864-1942) Two Works: *The Stars;* together with *The Stripes* (2)

oil on canvas
each: stamped with *Henry Carter Original, reg. no. 15* studio stamp (verso)
each: 30 x 9 7/8 in. (76.2 x 25.1cm)

PROVENANCE
Freeman's, Philadelphia, sale of June 23, 2002, lot 167 (2 works).
Acquired directly from the above sale.

$1,200 - $1,800



Lot 203

Henry Bainbridge McCarter (American, 1886-1942) *Hillside Study*

pastel on paper
stamped '*Henry McCarter Original, Reg. No. 153, Pennsylvania Academy of Fine Arts*' (verso)
19 x 24 3/4 in. (48.3 x 62.9cm)
Unframed.

$600 - $1,000



Lot 204

Arthur Beecher Carles (American, 1882-1952) *Vase of Flowers*

pastel on gray paper
25 1/4 x 17 3/8 in. (64.1 x 44.5cm)

PROVENANCE
Janet Fleisher Gallery, Philadelphia, Pennsylvania.
Private Collection, Philadelphia, Pennsylvania.
Freeman's, Philadelphia, sale of June 26, 2005, lot 133.
Acquired directly from the above sale.

$800 - $1,200



Lot 205

Charles Demuth (American, 1883-1935) *Two Works: Woman with Parasol;* together with *Woman Walking with Parasol (Fragments)* (2)

watercolor and wash on paper laid to paper
overall: 9 x 6 in. (22.9 x 15.2cm)
Unframed.

PROVENANCE
Salander-O'Reilly Galleries, New York, New York.
Christie's East, New York, sale of November 14, 1991, lot 407
Acquired directly from the above sale.

$800 - $1,200

Lot 206

Ruth Gikow (American, 1915-1982)
King Solomon and his Wives, 1961



oil on canvas
signed *Gikow* (lower left)
36 x 40 in. (91.4 x 101.6cm)

PROVENANCE
Nordness Madison, New York, New York.
Christie's East, New York, sale of November 26, 2001, lot 24.
Acquired directly from the above sale.

LOT NOTE
Ruth Gikow was a Jewish-American painter and printmaker known for her expressive, socially engaged works that explored human relationships, identity, and social themes. Born in Ukraine, she immigrated to the United States as a child and later became an important figure in New York's art scene. Her work blended narrative storytelling with emotive, painterly techniques, often reflecting a deep concern for humanity and justice.

Her 1961 painting, *King Solomon and His Wives,* offers a richly textured and atmospheric interpretation of the biblical king surrounded by his many wives. Gikow moves beyond traditional depictions, crafting an intimate, almost claustrophobic composition where Solomon appears contemplative or burdened, while his wives encircle him in an array of elaborate headdresses and jewel-toned garments. The figures' varied expressions—some engaged, others detached—suggest a complex interplay of power, devotion, and isolation. Through her soft, blended brushstrokes and muted yet warm palette, Gikow enhances the dreamlike quality of the scene, reinforcing the tension between Solomon's wisdom and the intricate dynamics of his royal household.

$1,000 - $1,500



Lot 207

Jakub Zucker (American/Polish, 1900-1981)
Interior in Jerusalem, 1950

oil on card
signed *J. Zucker* (lower right)
13 x 9 1/2 in. (33 x 24.1cm)

PROVENANCE
Sotheby's Arcade, New York, sale of October 10, 1996, lot 124.
Acquired directly from the above sale.

$2,000 - $3,000

Lot 208

Gaston Lachaise (American/French, 1882-1935) *Woman's Head*

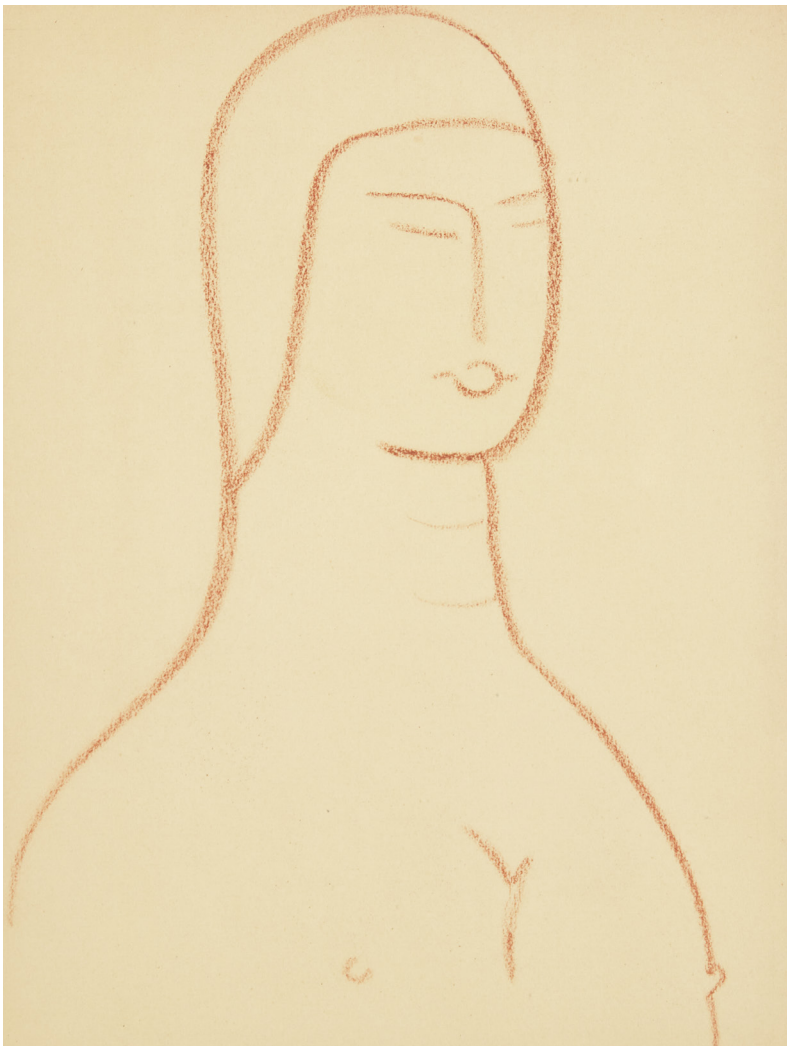
collotype on paper
signed *G. Lachaise* (lower right)
12 1/2 x 9 3/4 in. (31.8 x 24.8cm)

We wish to thank Virginia Budny, author of the forthcoming Catalogue Raisonné of Lachaise's work (sponsored by the Lachaise Foundation), for her assistance in preparing the catalogue entry for the present work.

PROVENANCE:
Sotheby Parke Bernet, New York, sale of June 13, 1978, lot 19.
Acquired directly from the above sale.

LITERATURE
Gaston Lachaise, "Three Crayon Drawings," in *The Dial*, vol. 71, no. 1 (July 1921), following p. 68, copperplate illustration of drawing by Lachaise (as *A Drawing*).
Scofield Thayer, *Living Art: Twenty Facsimile Reproductions after Paintings, Drawings and Engravings and Ten Photographs after Sculpture by Contemporary Artists*, New York, 1923, drawings and engravings section, plate 4, collotype facsimile reproduction of drawing by Lachaise (as *Woman's Head*, 1919).
Elisabeth Luther Cary, "The World of Art: Modern Art of One Kind and Another" in *New York Times*, January 27, 1924, p. SM10, the drawing and the collotype referenced. Clive Bell, "Modern Art, and How to Look at It: A Critical Appreciation of 'The Dial' Portfolio, 'Living Art,' with Certain Instructive Remarks" in *Vanity Fair*, vol. 22, no. 2 (April 1924), p. 56, the drawing and the collotype referenced; the collotype illustrated (as *Tête de Femme*)
Ralph Flint, "More Modernism in New York" in *Christian Science Monitor,* vol. 16, no. 57 (February 2, 1924), p. 11, the drawing and the collotype referenced.
Nicholas Joost, "The Dial Collection: Tastes and Trends of the 'Twenties," in *Apollo*, vol. 94 (December 1971), p. 494, the drawing and the collotype referenced.
Pound, Thayer, Watson, and The Dial*: A Story in Letters,* edited by Walter Sutton, Gainesville, Florida, 1994, p. 278, the drawing and the collotype referenced.

LOT NOTE
The present collotype of Gaston Lachaise's *Woman's Head*, red crayon on paper, 1919 (Lachaise's date), is from one of the 500 numbered copies of Scofield Thayer's *Living Art*, a portfolio of twenty reproductions of paintings, drawings, and engravings and nine photographs of sculpture by contemporary artists, which was printed by the Ganymed Press of Berlin and published by the Dial Publishing Company in New York City. The originals, most of them owned by Thayer, were selected by him for reproduction in *Living Art* as examples of "the very best of the very best" artists of his time, and "the first definite recognition of the fact that contemporary art in America is on a footing of equality with the best in Europe" (Thayer to Dr. James Sibley Watson Jr., March 5,



1922; James Sibley Watson/The Dial Papers, Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations).

The drawing reproduced in facsimile by the present collotype was probably acquired by Thayer from Lachaise in 1920. It was first illustrated, by copperplate, in the July 1921 issue of *The Dial* (a magazine of literature and the arts co-owned by Thayer and Watson), and was eventually bequeathed by Thayer to the Metropolitan Museum of Art (where it is mistakenly dated ca. 1920). The simplified, summarily defined forms of the woman represented in the drawing lack the refined curves of much of Lachaise's earlier art, and both signal a pronounced stylistic shift in his oeuvre, and exemplify the 'later tendencies' in American art at that time. Thayer considered Lachaise to be America's greatest sculptor, and eventually owned a total of twenty-one other drawings and six sculptures by him (including *La Montagne*, carved in sandstone in 1919, and illustrated twice in *Living Art*). All of those works are now owned by the Metropolitan Museum of Art. Another example of the collotype of *Woman's Head* belongs to the Ackland Art Museum, The University of North Carolina, Chapel Hill (where it is mistakenly dated 1921).

$800 - $1,200





DR. ALBERT C. BARNES AND VIOLETTE DE MAZIA // ROLE MODELS FOR ROTHBERG

ILLUSTRATED, LEFT TO RIGHT: LOT 269: Jean Hugo, *Lauretta, Marie et Caroline*; LOT 187: Alexis Gritchenko, *Matin dans le Port, Canaries*; LOT 219: Odilon Redon, *Études*; LOT 53: Arthur Beecher Carles, *Voulangis Church Steepl (#4 from Sketchbook)*





Born in Philadelphia in 1924 and spending time in Atlantic City, Florida, London, Paris, and Cuba, Sidney Rothberg chose Philadelphia as his lifelong home—even while maintaining a professional career in New York City. The city's diversity, vibrant culinary scene, elegant French-inspired architecture, and strong educational institutions all played a role in his decision. But above all, it was Philadelphia's cultural richness that resonated most deeply with Mr. Rothberg. His residence, conveniently located along the city's historic Parkway, placed him just steps away from three world-class institutions: the Philadelphia Museum of Art, the Rodin Museum, Natural History Museum, and—of course more recently—the relocated Barnes Foundation (since 2012).

Mr. Rothberg shared a particularly intimate connection with the Barnes Foundation, which began upon his return from serving in World War II, when he enrolled as a student and later returned to lecture. The Barnes offered him not only an exceptional art education, but also a wealth of reference points and comparisons that shaped his personal collecting. Many of the artists featured in his collection can also be found on the walls of Dr. Barnes's home-turned-museum. Yet what truly captivated Mr. Rothberg was the independent spirit of the institution: Dr. Barnes's bold, intuitive eye; his comprehensive collecting approach; and Violette de Mazia's conviction that art could serve as a powerful educational tool. De Mazia became Rothberg's mentor and they had a close friendship until her passing. As a teenager, Rothberg's daughter was the youngest student to be admitted to de Mazia's famed art class.

Throughout this catalogue, you will encounter many of the artists whose works are displayed at the **Barnes—Renoir (Lot 15), Redon (Lot 219)**, **Daumier (Lots 9, 16-18)**, **Demuth (Lots 26, 82-84, 205)**, and **Hugo**, among others. You will also (re)discover names closely tied to Philadelphia's own artistic legacy, including **Martha Walter (Lots 160, 162, 169)**, **Arthur B. Carles (Lots 53, 62, 63, 79, 108, 111, 164, 165, 204)**, and **Jane Piper (Lot 258)**—further proof of the city's enduring creative significance.

Like Dr. Barnes and Ms. de Mazia, Mr. Rothberg used these works as a means to inspire and educate his family, friends, and others who would not normally have access to study a world class collection. He would be excited that you are looking through all these works being offered, questioning, reflecting, and making connections. Ask yourself his simple but profound question: "What do you see?"



Lot 209

William Zorach (American, 1887-1966)
Dahlov

gray terracotta on terracotta square block plinth
signed *Zorach* and numbered *1-12* (verso)
height (without base): 11 1/2 in. (29.2cm)

PROVENANCE
Christie's East, New York, sale of July 8, 1991, lot 132.
Acquired directly from the above sale.

LOT NOTE
The present work depicts the artist's daughter. The younger of two children, she went on to become an artist in her own right, best known for her bold and colorful animal paintings.

$600 - $1,000



Lot 210

William Zorach (American, 1887-1966)
Portrait of Gretchen, 1943

painted plaster on a square wood base
Incised *Zorach* and dated (verso)
height (without base): 13 in. (33cm)

PROVENANCE
Private Collection, United States.
Parke-Bernet, New York, sale of June 11, 1968, lot 8.
Acquired directly from the above sale.
Collection of Joseph H. Hirshhorn, New York, New York, and Washington, D.C.
The Estate of Joseph H. Hirshhorn.
A Bequest from the above in 1981.
Hirshhorn Museum and Sculpture Garden (deaccessioned to benefit its Acquisitions Program).
Sotheby's Arcade, New York, sale of September 24, 1998, lot 379.
Acquired directly from the above sale.

$800 - $1,200





Lot 211

George Luks (American, 1867-1933)
Two Works: *Asking the Judge; t*ogether with *Child By Hydrant* (2)

charcoal on paper
signed *George Luks* (lower right) and titled (lower left)
larger: 8 x 5 in. (20.3 x 12.7cm)

$1,000 - $1,500



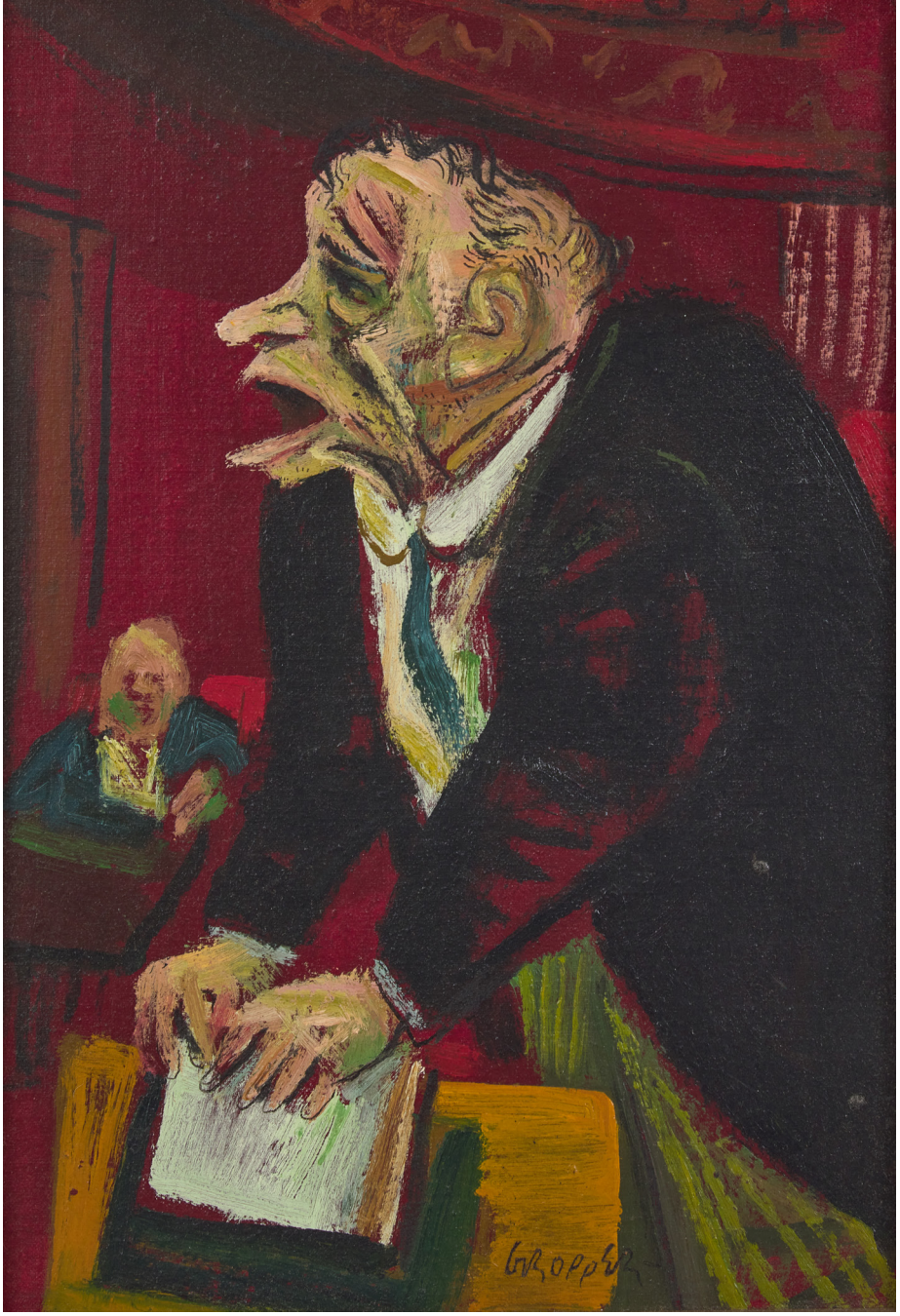


Lot 212

George Luks (American, 1867-1938)
Two Works: *Central Park Studies; t*ogether with *The Nanny* (2)

charcoal on paper
Central Park Studies: signed *George Luks* and titled (lower left)
larger: 8 1/4 x 5 in. (21 x 12.7cm)

$1,000 - $1,500



Lot 213

William Gropper
(American, 1897-1977)
The Senator Speaks

oil on board
signed *Gropper* (lower center)
11 x 7 1/4 in. (27.9 x 18.4cm)

PROVENANCE
Christie's, New York, sale of March 16, 1990, lot 351.
Acquired directly from the above sale (post-sale).

$1,200 - $1,800



Lot 214

Reginald Marsh (American, 1898-1954)
***Men and Women Conversing;* with *Walking Girls* (A Double-Sided Work)**

ink and wash on paper
stamped *W Benton Collection* (lower right)
22 1/4 x 29 1/2 in. (56.5 x 74.9cm)

PROVENANCE
Sotheby's, New York, sale of June 22, 1984, lot 312.
Acquired directly from the above sale.

$600 - $1,000



Lot 215

Milton Avery (American, 1885-1965)
Peasant Woman

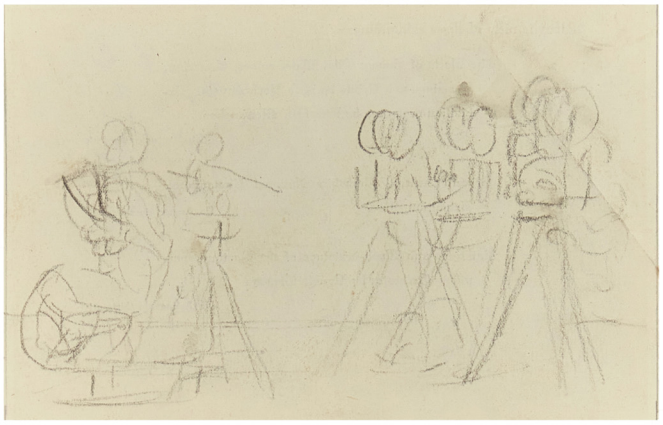
brush and sepia ink on paper
signed *Milton Avery* (lower right)
16 3/4 x 14 in. (42.5 x 35.6cm)

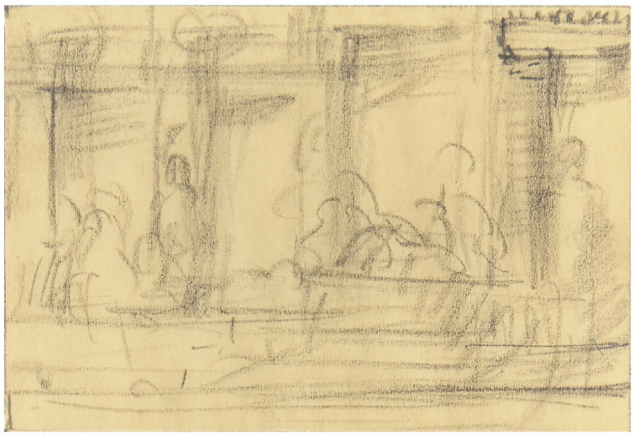
PROVENANCE
Christie's East, New York, sale of September 25, 1990, lot 123.
Acquired directly from the above sale.

$1,000 - $1,500











Lot 216

Reginald Marsh (American, 1898-1954)
Five Works: *Group of Sketches including T.C. Turner and Co.*, circa 1939

ink, charcoal, and wash on paper
variously signed *Reginald Marsh* or initialed *RM*
largest: 6 x 9 1/4 in. (15.2 x 23.5cm)

LOT NOTE
T.C. Turner & Co. Ltd. was a photography portrait studio.

$2,000 - $3,000

Lot 217

Alice Kent Stoddard (American, 1885-1976) Two Works: *Portrait of James A. Waller;* together with *Boy with Hawk* (2)





oil on canvas
each signed *A.K. Stoddard* (lower left or right)
larger: 40 x 32 in. (101.6 x 81.3cm)
Both unframed.

PROVENANCE
Portrait of James A. Waller:
Freeman's, Philadelphia, sale of January 21, 2005, lot 132.
Acquired directly from the above sale.

Boy with Hawk:
Collection of the Woodmere Art Gallery (now Museum), Chestnut Hill, Pennsylvania.
Acquired directly from the above in 1947.

EXHIBITION
"Seventeenth Biennial Exhibition Contemporary American Oil Paintings," 1941.

$1,500 - $2,500



Lot 218

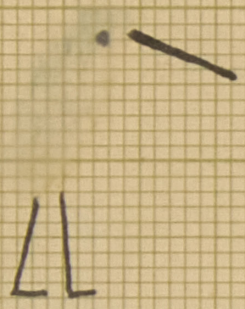
John Koch (American, 1909-1978) *Portrait of a Young Boy*

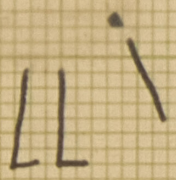
oil on board
signed *Koch* (lower right)
20 1/2 x 16 1/2 in. (52.1 x 41.9cm)

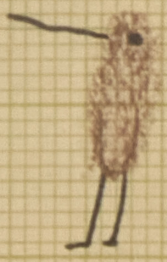
PROVENANCE
Butterfields, San Francisco, sale of December 12, 1996, lot 3098.
Acquired directly from the above sale.

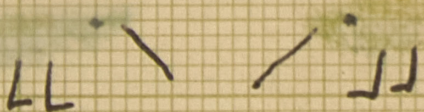
$2,000 - $3,000

END OF SALE

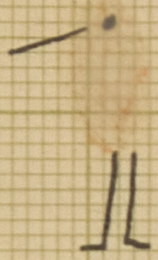


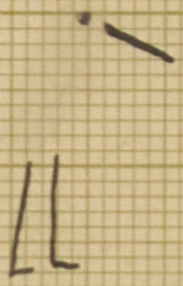




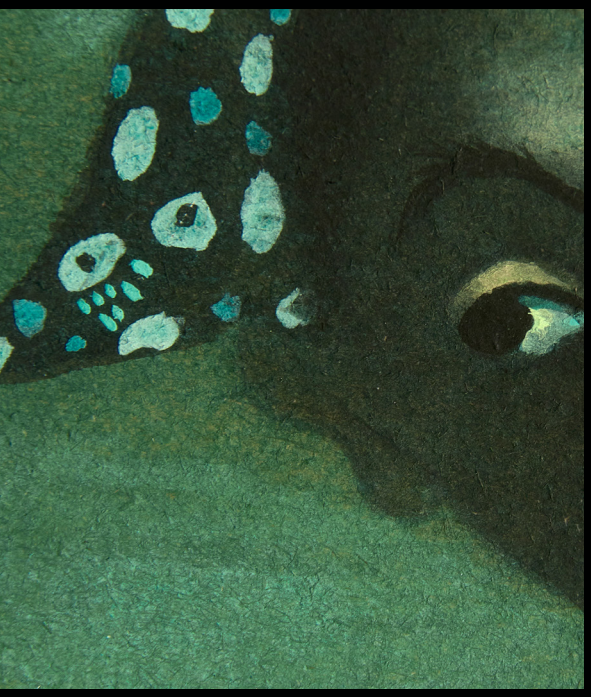


DETAIL LOT 330

















WHAT DO YOU SEE?

The Collection of Sidney Rothberg

Part IV June 25 Lots 219 to 370

Expansive in size and spanning forms, styles, countries, and centuries, The Collection of Sidney Rothberg is as rich as it is varied. To guide the collector through Mr. Rothberg's fertile mind and keen eye, Freeman's | Hindman specialists have distilled throughout this catalogue five occasions to reflect on Mr. Rothberg's collecting journeys by identifying themes, artists and categories that best illustrate the unique temperament and impeccable taste of this important Philadelphia gentleman.

THE SOUND OF ART // MUSIC REFERENCES IN THE COLLECTION OF SIDNEY ROTHBERG
// PAGE 8

ARTIST'S FOCUS // JEAN HUGO
// PAGE 20

DR. ALBERT C. BARNES AND VIOLETTE DE MAZIA: ROLE MODELS FOR ROTHBERG
// PAGE 102

ARTIST'S FOCUS // CARL HOLTY
// PAGE 122

DISCOVERING UNHEARD VOICES // THE EYE OF SIDNEY ROTHBERG
// PAGE 144

OPPOSITE, DETAILS, TOP TO BOTTOM
LOTS: 272, 307, 324
THIS PAGE, DETAILS, TOP TO BOTTOM
LOTS: 358, 355, 353

Egidio Costantini, born in Brindisi, Italy in 1912, was a pivotal figure in the world of Murano glass art. In 1950, he founded the Centro Studio Pittori nell'Arte del Vetro di Murano, collaborating with Venetian artists like Gino Krayer, Fioravante Seibezzi, and Armando Tonello to transform their designs into glass masterpieces. The Centro organized its inaugural exhibition in Murano on April 18, 1953, which subsequently traveled to Treviso, Perugia, and Rome.

In 1954, Costantini traveled to Paris, where he met artists such as Alexander Calder and Gino Severini. He also connected with Spanish painter Pedro Flores, who introduced him to Pablo Picasso. This meeting led to collaborations with renowned artists, including Marc Chagall, Max Ernst and Picasso, resulting in truly unique glass sculptures. In 1955, the Centro Studio dissolved, and Costantini established his own gallery in Venice.

Jean Cocteau, the multifaceted French artist, bestowed the poetic name "Fucina degli Angeli" (The Forge of Angels) upon this new gallery, symbolizing a creative haven where artists (the "angels") could collaborate on glass masterpieces. Cocteau's involvement extended beyond naming the gallery; he actively collaborated with Costantini, contributing designs that were transformed into exquisite glass artworks. One notable piece is *Face: Dream*, a bright yellow, horned glass head, bearing Cocteau's signature, produced by Fucina degli Angeli.

Despite initial success, the gallery faced challenges, closing in 1958. It reopened in 1961 with financial support from Peggy Guggenheim, who showcased Fucina's works in her Venetian palace.

Throughout his career, Costantini collaborated with numerous 20th-century masters, including Oskar Kokoschka, Le Corbusier, and Jean Arp, solidifying his reputation as the "master of the masters" in glass artistry.

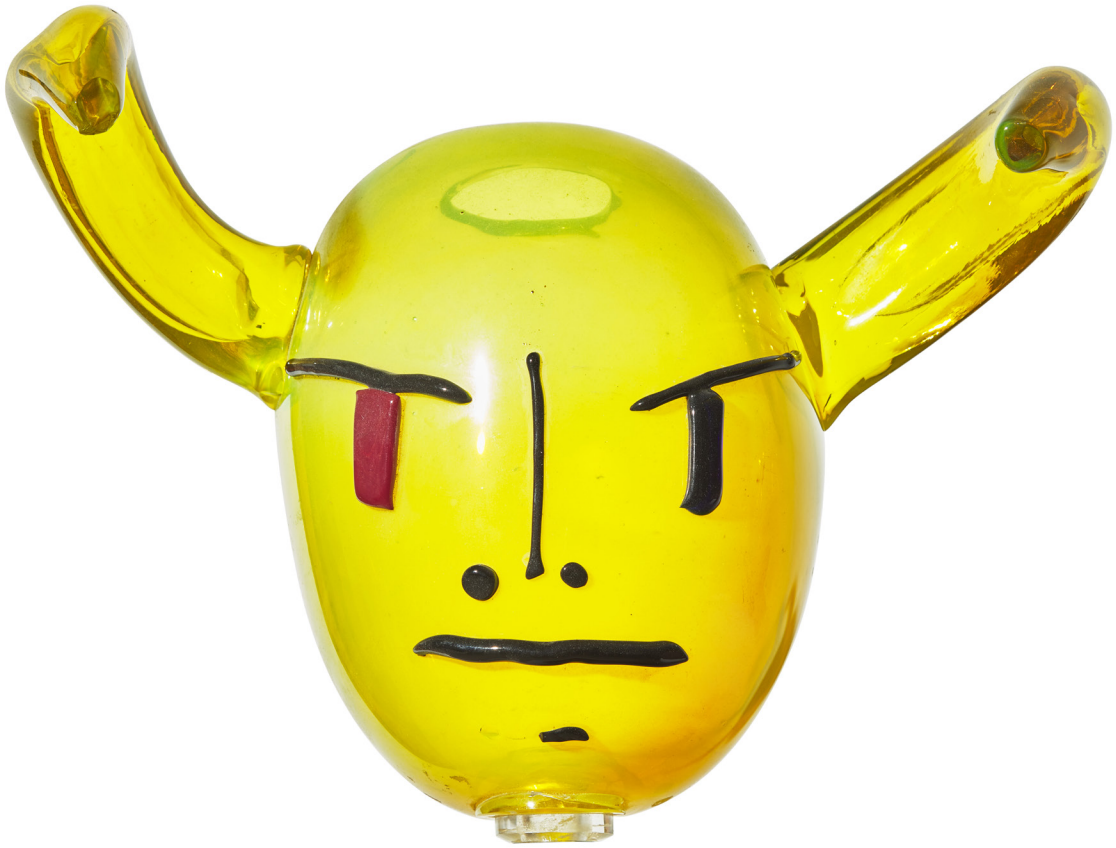
Lot 219

Jean Cocteau (French, 1889-1963) *Face: Dream*, 1966

colored glass
inscribed *JEAN COCTEAU*, numbered 1/3 and dated *F.A. 1966* © (on the underside)
glass head height: 12 in. (30.5cm)
Please note that this work does not include the glass leaves, which were part of the original design.

PROVENANCE
Christie's, New York, sale of October 6, 1988, lot 146.
Christie's East, New York, sale of May 9, 1989, lot 137.
Acquired directly from the above.

$1,000 - $1,500





Lot 220

Ermanno Nason (Italian, 1928-2013)
Omaggio a Dubuffet, 1950

blown colored glass with black, yellow and green applied glass decoration
signed *Ermanno Nason* and inscribed *Murano / J DUBUFFET / I.V.R. Mazzega* (along the neck, at rear); also located and dated (to the underside)
height: 12 in. (30.5cm)

PROVENANCE
Sotheby's, New York, n.d., lot 361.
Acquired directly from the above sale.

LOT NOTE
Ermanno Nason was a highly skilled Murano glass artist known for his exceptional craftsmanship and innovative sculptural approach. He worked with I.V.R. Mazzega in the mid-20th century, where he created expressive and technically complex glass sculptures, often pushing the boundaries of traditional Murano glassmaking.

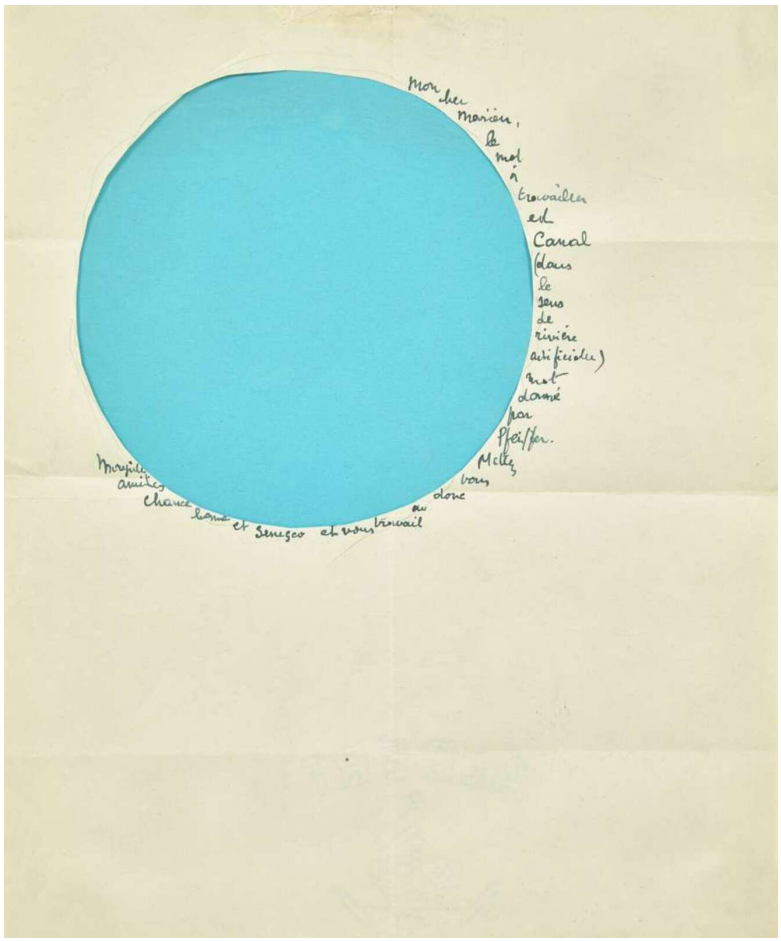
He later collaborated with the Fucina degli Angeli, where he worked alongside renowned artists and designers, further solidifying his reputation as a master of artistic glass.

Throughout his career, Nason created striking glass homages to influential artists, translating their styles and motifs into his own unique glass interpretations.

$2,000 - $3,000



DETAIL



Lot 221

René Magritte
(Belgian, 1898-1967)
Lettre-Objet "Le Canal" (Likely to Léo Dohmen)

ink and paper collage
inscribed with title (verso)
10 1/4 x 8 1/2 in. (26 x 21.6cm)
This lot is accompanied by a photo-certificate issued by the Magritte Committee, signed by Charly Herscovici and dated April 11, 2024.

$5,000 - $8,000

Lot 222

Marcel Duchamp (French, 1887-1968)
***Bouche-Évier (Sink Stopper)* also known as *Medallic Sculpture*, 1964**

bronze with golden brown patina
with incised signature *marcel duchamp*, dated and numbered *43/100* (on the underside)
diameter: 2 1/2 in. (6.4cm)

LOT NOTE
Between 1967 and 1979 the International Collectors Society, New York, issued 60 examples in bronze, 30 examples in stainless steel, 70 examples in sterling silver, and 12 artist's proofs in each metal; with the permission of Duchamp's widow, the edition was completed posthumously in 1981-82 to the editions of 100 each.

LITERATURE
Arturo Schwarz, 608.

$2,000 - $3,000





Lot 223

Man Ray (American, 1890-1976)
Portrait of June

gelatin silver print
signed *Man Ray*, located *Paris* and dedicated (lower center)
4 x 3 in. (10.2 x 7.6cm)

$3,000 - $5,000





Lot 224

Man Ray (American, 1890-1976)
***Le Tournant* (back cover from *Les Mains Libres* book), 1936**

offset lithograph on paper with plate verso
signed *Man Ray*, dated and titled (verso)
sight: 11 3/4 x 9 in. (29.8 x 22.9cm)

$2,000 - $3,000



Lot 225

Odilon Redon (French, 1840-1916)
Études

pen and ink on paper
9 3/8 x 6 in. (23.8 x 15.2cm)

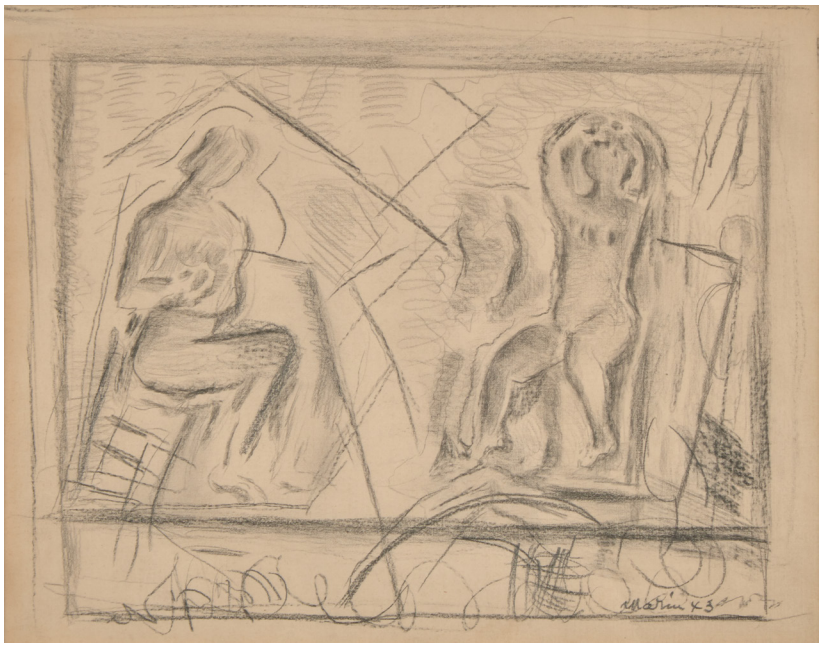
PROVENANCE

Paul Reinhardt Galleries, New York.
Christie's East, New York, sale of November 7, 1995, lot 21.
Acquired directly from the above sale.

LITERATURE

Alec Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné: Études et Grandes Décorations, Supplemént*, vol. IV, Paris: 1992, p. 122, no. 2357 (illustrated).

$4,000 - $6,000



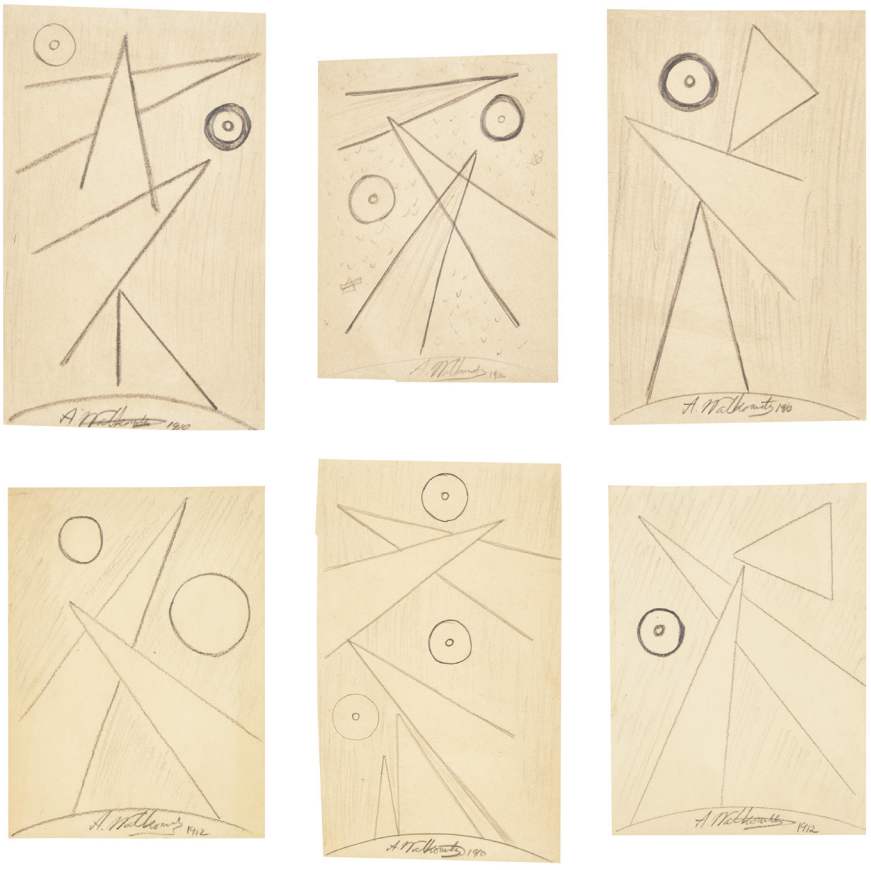
Lot 226

John Marin (American, 1870-1952) *Movement Fantasy*, 1943

pencil on paper
signed *Marin* and dated (lower right)
8 x 10 in. (20.3 x 25.4cm)

PROVENANCE
Kennedy Galleries, Inc., New York, New York.
Sotheby's Arcade, New York, sale of March 31, 1994, lot 425.
Acquired directly from the above sale.

$3,000 - $5,000



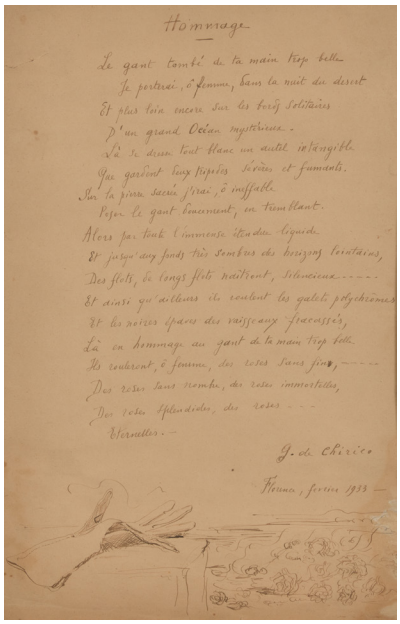
Lot 227

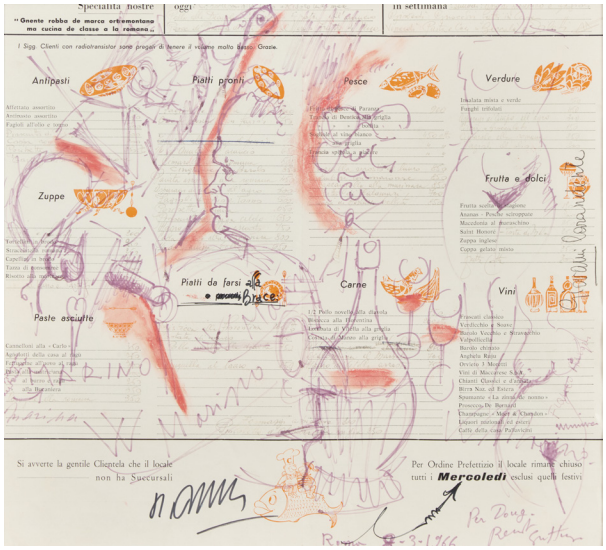
Abraham Walkowitz (American, 1878-1965) Two Sets of Three Works: *Abstraction*, 1906-1912 (2)

pencil on paper
signed *A. Walkowitz* and variously dated
largest: 8 1/2 x 5 1/4 in. (21.6 x 13.3cm)

PROVENANCE
ACA Galleries, New York, New York.

$800 - $1,200





Lot 228

Giorgio de Chirico (Italian, 1888-1978)
Hommage (A Poem), 1933

ink on paper
signed *G. de Chirico*, dated and located *Florence* (lower right)
19 x 11 3/4 in. (48 x 30cm)

PROVENANCE
The Artist.
A gift from the above.
Private Collection.
Christie's, London, sale of October 20, 1989, lot 470.
Acquired directly from the above sale.

$1,000 - $1,500

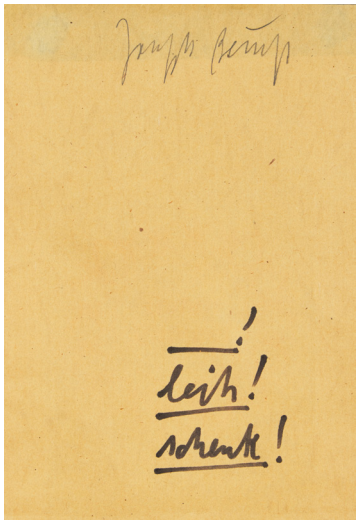
Lot 229

Marino Marini (Italian, 1901-1980) and Renato Guttuso (Italian, 1912-1987)
Menu (Varii Disegni), 1966

ink and marker on menu page
signed *M Marini* (lower center), *Marino* several times throughout, dated, located *Roma* and dedicated *"Per Doug..."* (lower right)
12 1/2 x 13 3/4 in. (31.8 x 35cm)

PROVENANCE
Collection of William A. McCarty-Cooper and the Douglas Cooper Collection.
Christie's, New York, sale of May 11, 1992, lot 70/2.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 230

Joseph Beuys (German, 1921-1966)
Autograph

pencil and ink on paper
signed *Joseph Beuys* (upper center)
8 x 5 1/2 in. (20.3 x 14cm)

$2,000 - $3,000



Lot 231

Dino Basaldella (Italian, 1909-1977)
Horse in Profile (Anvil)

cast iron
height: 44 1/2 in. (113cm)

$1,200 - $1,800



Lot 232

Philippe Halsman (American, 1906-1979) and Lou Goodale Bigelow (American, 1884-1968)
***Four* Works: *Portrait of The Duchess of Windsor, New York*, circa 1955; together with *Two Portraits of Wallis Warfield Spencer*, circa 1918 (4)**

gelatin silver print
largest: 10 3/4 x 6 7/8 in. (27.3 x 17.5cm)
Unframed.

PROVENANCE
Personal Collection of the Duke & Duchess of Windsor, Paris, France.
Sotheby's, New York, sale of September 11-19, 1997, lot 1812/4; lot 2622/3 (2).

Acquired directly from the above sale.

$1,000 - $1,500



Lot 233

William Tucker (American/British, b. 1935)
***Tuche, Greek Goddess of Fortune*, 1993**

bronze with verdigris patina
initialed *WT* and numbered *1/10* (on underside); and with foundry stamp
height: 12 in. (30.5cm)

$2,000 - $3,000

Carl Holty // A Bridge Between European Modernism and American Abstraction // Lots 234, 244, 363, 364

Carl Holty was a German-born American painter, whose work played a pivotal role in the evolution of 20th-century abstract art. Born in Freiburg, Germany, he immigrated to the United States as a child and later studied at the Art Institute of Chicago and the Parsons School of Design in New York.

Initially influenced by Cubism and Neo-Plasticism, Holty's artistic trajectory evolved toward a more fluid, lyrical abstraction. As a key member of the American Abstract Artists group, he fostered connections with European modernists, including Hans Hofmann, whose teachings on color and composition deeply informed his approach.

Throughout his career, Holty exhibited widely and taught at institutions such as Brooklyn College, where he shaped the next generation of abstract painters. His work is celebrated for its masterful interplay of form and color, seamlessly integrating European modernist traditions with the expressive spontaneity of American abstraction.

Holty's exploration of color relationships and gestural movement is evident in *Untitled (Blue, White, Orange)*. This vibrant composition features a dominant blue background punctuated by floating white forms and energetic bursts of orange, creating a dynamic yet harmonious visual rhythm. His use of translucent layers and splattered textures lends the painting a sense of fluidity and depth, reinforcing his signature approach to lyrical abstraction.

A similar sensitivity to color and movement is present in *Untitled: Green, White, Gray* (1968). Here, Holty employs a muted green background overlaid with expressive brushstrokes of white and gray, generating a soft yet atmospheric effect. The spontaneous splatters and gestural application of paint evoke a sense of organic movement, demonstrating Holty's ability to dissolve structure into pure color relationships.

In *Green Gray* (1964), broad, sweeping strokes of vibrant green blend seamlessly with gray and white, creating a striking yet meditative composition. The gestural brushwork suggests shifting light and space, while the restrained palette enhances the painting's contemplative quality. Holty's mastery of color balance allows for a dynamic yet understated energy, making the work both evocative and serene.

By the early 1970s, Holty's work had reached a refined state of abstraction, as seen in *Untitled: White, Purple, Green* (1972). Vertical bands of white, green, and purple interact fluidly across the canvas, softened by delicate transitions of color and visible brushwork. The composition is at once structured and ethereal, exemplifying Holty's mature style, where geometric forms dissolve into luminous, meditative fields of color.

Together, these works encapsulate Carl Holty's artistic evolution and his enduring legacy in abstract art. His ability to merge gestural spontaneity with thoughtful compositional harmony continues to captivate audiences, solidifying his place as a vital link between European modernism and American abstraction.

ILLUSTRATED: LOT 363, Carl Holty, *Untitled: Green, White, Gray*, 1968





Lot 234

Betty Parsons (American, 1900-1982)
Seated Cat, 1974

plaster
with dedication (on the underside)
height: 8 1/2 in. (21.6cm)

PROVENANCE
The Estate of Rosalind Constable.
Christie's East, New York, sale of November 14, 1995, lot 157/3 (listed as "cast stone").
Acquired directly from the above sale.

$1,500 - $2,500



Lot 235

Betty Parsons (American, 1900-1982)
Piabolo, 1967

oil on wood
signed *Betty Parsons*, dated and titled (verso)
3 3/8 x 7 3/8 in. (8.6 x 18.7cm)
Unframed.

PROVENANCE
The Estate of Rosalind Constable.
Christie's East, New York, sale of November 14, 1995, lot 157/1.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 236

Will Barnet (American, 1911-2012)
Untitled (Geometric Pattern)

watercolor over printed text on paper
initialed *W.B.* (lower right)
5 x 3 1/4 in. (12.7 x 8.3cm)

PROVENANCE
Sotheby's, New York, n.d. (per sticker verso).

$800 - $1,200



Lot 237

Leonard Baskin (American, 1922-2000)
Head

bronze with dark brown patina
signed *L. Baskin* and numbered 5/15 (on the reverse);
also stamped *BEDI-RASSY ART FOUNDRY*
height: 12 in. (30.5cm)

$600 - $1,000



Lot 238

Leonard Baskin (American, 1922-2000)
Metamorphic Warrior, 1963

ink and wash on paper
signed *Baskin* and dated (lower right)
40 1/4 x 27 1/2 in. (102.2 x 69.9cm)

PROVENANCE
Grace Borgenicht Gallery, New York, New York.
Christie's East, New York, sale of August 12, 1999, lot 155.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 239

Leonard Baskin (American, 1922-2000)
Drawing for The Iliad, 1965

ink and wash on paper
signed *Baskin* and dated (lower left)
39 1/2 x 26 3/4 in. (100.3 x 67.9cm)

PROVENANCE
Weintraub Gallery, New York, New York.
Sotheby's Arcade, New York, sale of September 24, 1998, lot 459.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 240

Le Corbusier (French/Swiss, 1887-1965) *Je Rêvais* from Les *Équilibristes* (one from a set of 16 works), 1963

color aquatint on paper
pencil signed *Le Corbusier* (lower right) and numbered 48/130 (lower left); initialed, dated and numbered 3 in plate
image: 12 3/8 x 16 1/4 in. (31.4 x 41.3cm)

PROVENANCE
Fine Art International, New York, New York.

$1,500 - $2,500



Lot 241

Serge Poliakoff (Russian, 1906-1969) *Composition Grise, Rouge et Verte*, 1954

color lithograph on paper
signed and numbered 6/75 in pencil
17 1/2 x 23 1/4 in. (44.5 x 59.1cm)

PROVENANCE
Fine Art International, New York, New York.

$1,500 - $2,500



Lot 242

Georges Braque (French, 1882-1963) *Si Je Mourais Là-Bas: One Plate from the Set of Eighteen*, 1962

color woodblock print on paper
signed *G. Braque* (lower right) and numbered 57/70 (lower left)
sheet: 18 3/4 x 14 1/4 in. (47.6 x 36.2cm)
Published by Louis Broder.

LITERATURE
Dora Vallier, 181.

$800 - $1,200



Lot 243

Carl Holty (American, 1900-1973)
Untitled (Blue, White, Orange)

oil on canvas
signed *C. Holty* (on stretcher)
48 x 36 in. (121.9 x 91.4cm)

PROVENANCE
Andrew Crispo Gallery, New York, New York.
Christie's, New York, sale of July 23, 1998, lot 155.
Acquired directly from the above sale.

$2,000 - $3,000

Lot 244

Carl Holty (American, 1900-1973)
Untitled: White, Purple, Green, 1972

oil on canvas laid to masonite
signed *Holty* (lower right)
12 x 9 in. (30.5 x 22.9cm)

PROVENANCE
Andrew Crispo Gallery, New York, New York.
Christie's East, New York, sale of November 15, 1993, lot 272.
Acquired directly from the above sale.

$1,000 - $1,500





DO YOU REMEMBER THE ARTIST?

DETAIL LOT 118



LOT 245

Lot 245

Lee Gatch (American, 1902-1968)
Praying Mountain, 1957

oil on canvas
signed *Gatch* (lower right)
Housed in the artist's handmade frame.
23 x 30 in. (58.4 x 76.2cm)

PROVENANCE
Mr. and Mrs. William P. Wood, Haverford, Pennsylvania.

EXHIBITION
World House Galleries, New York, New York, cat. #3149.

"Philadelphia Collects 20th Century," Philadelphia Museum of Art, Pennsylvania, October 3-November 17, 1963.

$3,000 - $5,000

Lot 246

Elsie Driggs (American, 1898-1992)
Children Jumping Rope, 1939

watercolor on paper laid to board
signed *Driggs* and dated (lower right); inscribed with artist's name and title (verso)
14 x 23 1/2 in. (35.6 x 59.7cm)

PROVENANCE
Sotheby's Parke Bernet, New York, sale of March 11, 1982, lot 198.
Acquired directly from the above sale.

$1,000 - $1,500



LOT 246

Lot 247

Jean Lambert-Rucki and Studio (French, 1888-1967) *La Rue*, 1919

oil on board
signed *J. Lambert-Rucki* (lower left); signed again *Atelier/J. Lambert-Rucki* and titled (verso)
10 1/2 x 8 in. (26.7 x 20.3cm)

$3,000 - $5,000



LOT 247

Lot 248

Jean Hugo (French, 1894-1984) *Route de l'Hôpital de l'Université (Porte d'Orléans, Paris)*

gouache on paper
signed *Jean Hugo* (lower right)
3 1/2 x 5 1/2 in. (8.9 x 14cm)

PROVENANCE
The Artist.
Acquired directly from the above.
Collection of Richard Buckle.
Christie's South Kensington, London, sale of December 8, 1997, lot 286.
Acquired directly from the above sale.

$800 - $1,200



LOT 248



Lot 249

Henry Moore (British, 1898-1986)
Textile Design, 1943

pencil, wax crayon, coloured crayon, watercolor wash
signed *Moore* and (probably inaccurately) dated (lower left)
10 7/8 x 7 1/2 in. (27.6 x 19.1cm)
This lot is recorded in the Henry Moore Foundation archives under no. 2142.

PROVENANCE

Zika Ascher, London, United Kingdom.
Brook Street Gallery, London, United Kingdom.
Galerie Gérald Cramer, Geneva, Switzerland.
Sotheby's, London, sale of October 22, 1986, lot 256.
Acquired directly from the above sale.

EXHIBITION

"Henry Moore Textiles," Perry Green, Chichester & Edinburgh, Scotland, April 1, 2008-February 21, 2010.

LITERATURE

Henry Moore: Complete Drawings, Volume 3 1940-1949, London: Lund Humphries, 2001, HMF 2142.

Anita Feldman, ed., *Henry Moore Textiles*, London: Lund Humphries, 2008.

LOT NOTE

The 1986 Sotheby's entry notes that the drawing was executed in 1943 but misdated '44. The artist made a series of textile designs in collaboration with Zika Ascher.

$2,500 - $4,000



Lot 250

David Park (American, 1911-1960) Four Studies for Designs: *Leaf Pattern, Pine; Poplar; Festival,* and *Flower Pattern* (4)

gouache on paper
each signed *D. Park* (lower right) and titled (lower left)
each: 12 x 8 3/4 in. (30.5 x 22.2cm)
Unframed.

PROVENANCE
Maxwell Galleries, Fine Paintings, San Francisco, California.
Butterfields, San Francisco, sale of May 14, 1992, lot 3754.
Acquired directly from the above sale.

$1,000 - $1,500

Lot 251

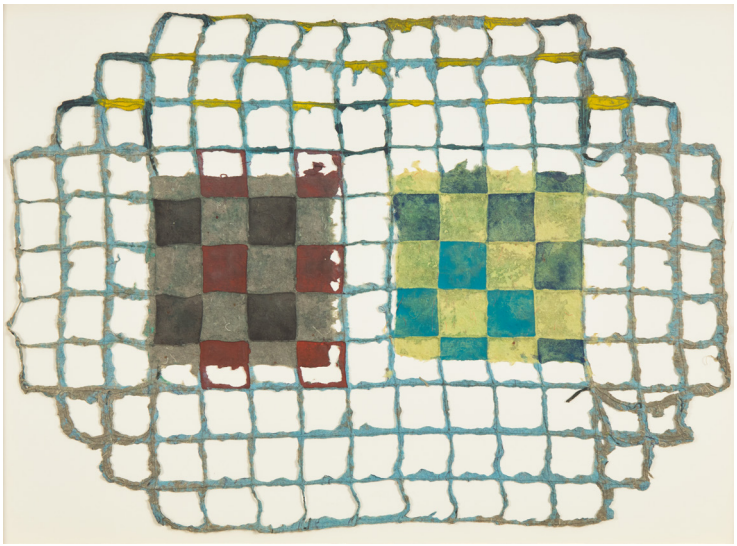
Alan Shields (American, 1944-2005) *Aunt Sled Bad Boy,* 1979

acrylic, handmade paper and string
19 3/4 x 27 1/2 in. (50.2 x 69.9cm)

PROVENANCE
Paula Cooper Gallery, New York, New York.
Property from The Estate of Mrs. Andrew P. Fuller.
Christie's East, New York, sale of December 21, 2000, lot 182.
Acquired directly from the above sale.

EXHIBITION
Institute of Contemporary Art, Philadelphia, Pennsylvania.
Venice, Biennale di Venezia, June-September 1980, no. 581.

$1,000 - $1,500





Lot 252

Joan Miró (Spanish, 1893-1983)
La Danse de Feu, 1963

lithograph on paper
pencil signed and numbered 42/90
18 3/4 x 25 1/4 in. (47.6 x 64.1cm)

PROVENANCE
Art Lending Service, The Museum of Modern Art, New York, New York.

LITERATURE
Mourlot, 341.

$1,500 - $1,500



Lot 253

Joan Miró (Spanish, 1893-1983)
Poster for the Exhibition 'Joan Miró Graphics,' Philadelphia Museum of Art, 1966

color lithograph on Arches
signed and numbered 40/150 in pencil
sheet: 30 x 22 1/4 in. (76.2 x 56.5cm)
Published by Philadelphia Museum of Art, Philadelphia, Pennsylvania, printed by Arte Adrien Maeght.

LITERATURE
Mourlot, 502.

$1,000 - $1,500



Lot 254

Joan Miró (Spanish, 1893-1983)
Composition for 'XXe Siècle', No. 16,' 1961

offset lithograph on paper
signed *Miró* in ink (lower right), signed again, dated and dedicated *'À Docteur Chliom, Avec Toute Mon Amitié'* (verso)
12 3/8 x 9 1/2 in. (31.4 x 24.1cm)
Unframed.

PROVENANCE
Christie's South Kensington, London, sale of June 29, 1992, lot 144.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 255

Robert Natkin (American, 1930-2010)
***Bern Series*, 1981**

acrylic on paper
signed *Natkin* (lower left)
39 x 30 in. (99.1 x 76.2cm)

PROVENANCE
Gimpel & Weitzenhoffer Gallery, New York, New York.
Christie's, New York, sale of May 3, 1994, lot 45.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 256

Bernard Dufour (French, 1922-2016)
***Untitled*, 1955**

oil on canvas
signed *Bernard Dufour* and dated (lower left)
32 x 25 1/2 in. (81.3 x 64.8cm)

PROVENANCE
The Estate of Edith K. Ehrman.
Christie's East, New York, sale of November 26, 2001, lot 229.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 257

Elsie Driggs
(American, 1898-1992)
***Falcon's Flight*, 1958**

watercolor and collage on paper
signed *Driggs* and dated (lower right)
15 x 29 in. (38.1 x 73.7cm)

PROVENANCE
Sotheby's, New York, sale of June 23, 1983, lot 281.
Acquired directly from the above sale.

$600 - $1,000



A student of Arthur B. Carles, Jane Piper ranks among Philadelphia's most accomplished modern painters and is widely recognized as the most daring colorist of her generation. Celebrated for her bold, abstracted still lifes, Piper channeled the energy and structure of Cézanne while forging a distinctly personal visual language. As one critic observed following her death in 1991, Piper "worked within a relatively narrow aesthetic range. She was interested in spatial organization and in creating space through color."

Piper's work occupies a compelling space between figuration and abstraction, marked by her fearless use of color and form. In the present work, her signature palette—dominated by vivid yellows, oranges, and greens—evokes her emotional response to nature's abundance, reimagined here within a domestic interior. A glossy layer of white acrylic serves as negative space, lending the composition a luminous openness. This technique, inspired by Matisse's oil paintings, allows her colors to breathe and her forms to pulse with life.

Infused with both discipline and spontaneity, Piper's still lifes do more than depict—they vibrate with rhythm and feeling. Her compositions remind us that modernism, at its best, can transform the ordinary into the ecstatic.

Lot 258

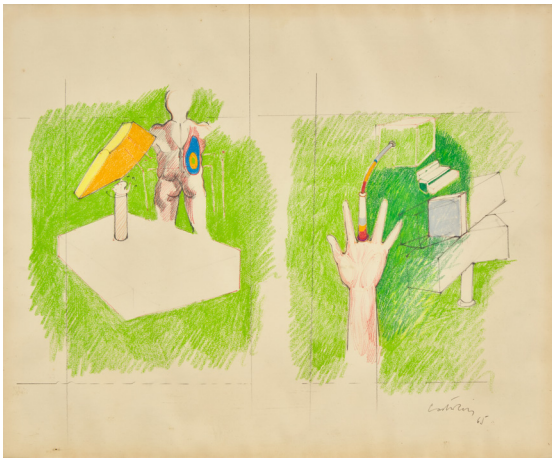
Jane Piper (American, 1916-1991)
Still Life, circa early 1960s

oil on canvas
signed *Jane Piper* (lower right); located and dated on stretcher
32 x 40 in. (81.3 x 101.6cm)

PROVENANCE
Art Fighting AIDS: to benefit ActionAIDS, BEBASHI, and Philadelphia Health Alternatives, Port of History Museum, Philadelphia, October 13, 1987.
Acquired directly from the above.

EXHIBITION
"Jane Piper," Wayne Art Center, Pennsylvania, December 7-21, 1969.

$5,000 - $8,000



Lot 259

Enrique Castro-Cid (American, 1937-1992) *Laboratory*, 1965

pencil, ink and crayon on paper
signed *Castro-Cid* and dated (lower right)
18 x 22 in. (45.7 x 55.9cm)

PROVENANCE
Cisneros Gallery, New York, New York.

$800 - $1,200



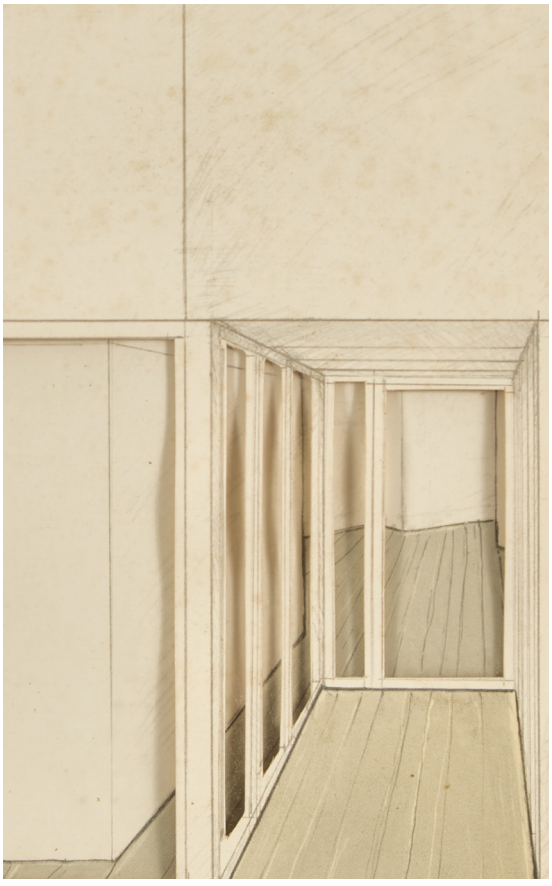
Lot 260

Jean Hugo (French, 1894-1984) *Les Dombes, Vert*

gouache on paper
signed *Jean Hugo* (lower right)
3 3/4 x 5 1/4 in. (9.5 x 13.3cm)

EXHIBITION
"Exposition Jean Hugo," Galerie Lucie Weill, Paris, France, June 7-July 7, 1966, no. 38.

$1,000 - $1,500



Lot 261

After Christo (Bulgarian, 1935-2020) *Corridor Store Front (ProjectP)*, circa 1968

photomechanical reproduction with mylar insets on wove paper
10 3/4 x 6 3/4 in. (27.3 x 17.1cm)

PROVENANCE
Collection of William Copley.
Christie's East, New York, sale of December 21, 1993, lot 74.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 262

Lee Gatch (American, 1902-1968)
Corridor, 1960

oil and collage on canvas
signed *Gatch* and dated (lower right), stamped with the artist's stamp (on frame verso)
38 1/2 x 24 1/2 in. (97.8 x 62.2cm)

PROVENANCE
World House Galleries, New York, New York.
Acquired directly from the above in 1961.
Joseph H. Hirshhorn, New York (until 1996).
The Hirshhorn Museum and Sculpture Garden, Sold by Order of the Trustees to Benefit its Acquisition Program, HMSG 1966.1998.
Sotheby's Arcade, New York, sale of March 31, 1993, lot 457.
Acquired directly from the above sale.

EXHIBITION
"Paintings from the Joseph H. Hirshhorn Foundation Collection: A View of the Protean Century, 1962-65," American Federation of Arts, New York and traveling, no. 30.

"Collages by Lee Gatch," Finch College, New York, 1973
"350 Years of Art and Architecture in Maryland," University of Maryland, Art Gallery and Gallery of the School of Architecture, College Park, Maryland, 1984, no. 79 (illustrated).

$3,000 - $5,000



Lot 263

Enrico Donati (American/Italian, 1909-2008)
Moonscape III, 1967

oil and sand on canvas
signed *Donati* (lower right); signed again, inscribed and dated (verso), and titled (on the stretcher)
57 x 44 in. (144.8 x 111.8cm)

PROVENANCE
Staempfli Gallery, New York.

$5,000 - $8,000



Lot 264

Patrick Procktor (British, 1936-2003)
Ole Glaesner

watercolor and graphite on paper
signed *Patrick Procktor* (lower right), dated (lower left)
20 x 14 in. (50.8 x 35.6cm)

PROVENANCE
The Redfern Gallery, London.
Mrs. John D. Rockefeller, III (acquired May 8, 1969).
Christie's, New York, sale of May 3, 1994, lot 3.
Acquired directly from the above sale.

$1,500 - $2,500



Lot 265

Patrick Procktor (British, 1936-2003)
El Farah Tangier, 1968

watercolor on paper
signed *Patrick Procktor,* titled and dated (upper left)
13 1/2 x 19 1/4 in. (34.3 x 48.9cm)

PROVENANCE
The Redfern Gallery, London.
Mrs. John D. Rockefeller, III (by May 8, 1969).
Christie's, New York, sale of May 3, 1994, lot 2.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 266

Paul Cadmus (American, 1904-1999)
Diotima (Cat Studies), 1969

pencil and chalk on blue paper
signed *Cadmus* (lower right), titled, dated and inscribed indistinctly (lower left and center)
8 7/8 x 11 1/8 in. (22.5 x 28.3cm)

PROVENANCE
Christie's East, New York, sale of December 22, 1992, lot 138.
Acquired directly from the above sale.

$1,500 - $2,500



Lot 267

Jean Hugo (French, 1894-1984)
Terrasse de Café à Sète, 1939

gouache on paper
signed *Jean Hugo* (lower right)
sheet size: 11 1/2 x 8 1/8 in. (29.2 x 20.6cm)

PROVENANCE
The Artist.
Acquired directly from the above.
Collection of Hubert de Saint Senoch, Monaco.
His Sale, Sotheby's, Monaco, sale of December 6, 1992, lot 390.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 268

Jean Hugo (French, 1894-1984)
Lauretta, Marie et Caroline

watercolor and gouache on paper
signed *Hugo* (lower right), titled and inscribed *no. 84* (verso)
sheet size: 2 7/8 x 4 1/2 in. (7.3 x 11.4cm)

$800 - $1,200



Lot 269

Jean Hugo (French, 1894-1984)
Le Roi David (Christmas Card), 1983

gouache on paper laid down to colored paper
signed and inscribed *Happy/Christmas/from/Lauretta/&/Jean* (lower center, on the artist's mount)
sheet size: 3 3/16 x 4 in. (8.1 x 10.2cm)

PROVENANCE
Christie's, South Kensington, sale of December 8, 1997, lot 288/2.
Acquired directly from the above sale.

$800 - $1,200



LOT 270

Lot 270

William Dawson (American, 1901-1990)
***Six-Head Totem*, 1978**

carved and painted wood
signed *W.M. Dawson* and dated on underside
height: 29 in. (73.7cm)

$800 - $1,200

Lot 271

Budd Hopkins (American, 1931-2011)
***Sea Wall*, 1968**

oil on board with collage elements
signed (twice) *Hopkins*, titled and dated (verso)
36 x 48 in. (91.4 x 121.9cm)

$800 - $1,200



LOT 271



Walter Dahn and Jiri Georg Dokoupil were key figures in the Neue Wilde (New Wild) movement, a group of German painters in the late 1970s and early 1980s known for their raw, expressive, and rebellious style. Their work was a reaction against conceptual and minimal art, embracing bold colors, aggressive brushwork, and provocative imagery, and capturing the chaotic energy of post-war Germany.

They began collaborating in the early 1980s, creating haunting, distorted, and often grotesque faces in their paintings. These works were heavily influenced by punk aesthetics, primitive art, and German expressionism.

This particular work exemplifies the raw, expressive energy of the Neue Wilde movement, with its bold, almost primal use of color and form. The two large, mask-like faces dominate the composition, evoking a sense of the uncanny, while the linear, almost tribal-like figures at the center introduce a ritualistic or symbolic dimension. The artists' signature rough brushwork and spontaneous, gestural lines create an intense, almost unsettling presence, reinforcing their rebellion against the polished aesthetic of conceptual art in favor of raw emotional expression.

Lot 272

Walter Dahn (German, 1954-2024) and Jiri Georg Dokoupil (Czech, b. 1954) *Afrika-Bilder (African Mask)*, 1983

oil on canvas
signed *DOKOUPIL* and *DAHN* and dated (along left side)
79 x 63 in. (200.7 x 160cm)

PROVENANCE
Paul Maenz, Berlin.
Phillips, de Pury & Luxembourg, New York, sale of May 14, 2002, lot 177.
Acquired directly from the above sale.

$3,000 - $5,000



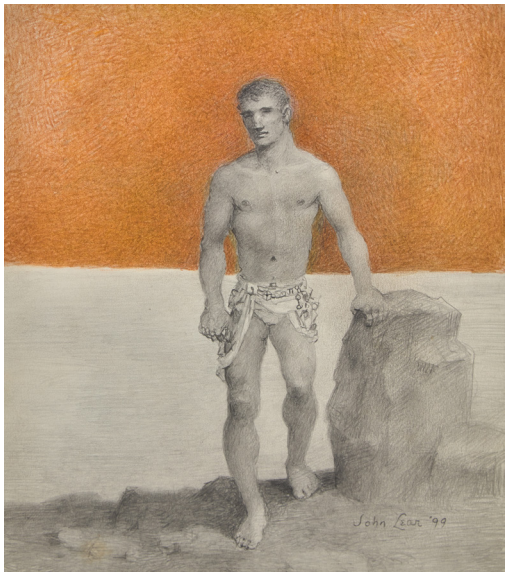
Lot 273

John B. Lear (American, 1910-2008)
***Figures*, 1987**

watercolor on cream paper
signed *John Lear* and dated (lower left)
19 x 25 in. (48.3 x 63.5cm)

PROVENANCE
Freeman's, Philadelphia, sale of January 23, 2004, lot 60.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 274

John B. Lear (American, 1910-2008)
***Standing Male Nude*, 1999**

pencil and crayon on paper
signed *John Lear* and dated (lower right)
11 1/2 x 10 1/4 in. (29.2 x 26cm)

PROVENANCE
Newman Galleries, Philadelphia, Pennsylvania.
Freeman's, Philadelphia, sale of June 21, 2002, lot 28.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 275

Joe Brainard (American, 1942-1994)
***Set of Twelve Erotic drawings* (14)**

ink, gouache and collage on paper
each variously signed *BRAINARD* and dated
each: 15 3/8 x 11 3/8 in. (39.1 x 28.9cm)
Unframed.

$3,000 - $5,000


BRAINARD-65
BRAINARD-65
BRAINARD-65
BRAINARD-65
BRAINARD-65
BRAINARD-65
65
BRAINARD

LOT 275


BRAINARD-65
BRAINARD-65
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65
BRAINARD
BRAINARD-65

DISCOVERING UNHEARD VOICES // THE EYE OF SIDNEY ROTHBERG

Looking through The Collection of Sidney Rothberg another art theme becomes apparent: Sidney Rothberg was passionate about discovering emerging talent. He was often drawn to underrepresented and minority artists who he believed played a vital role in shaping the trajectory of art history alongside their more recognizable contemporaries in museums, galleries, auction houses, and private collections. Rothberg's June 24th and 25th sales also pay tribute to several pioneering women artists, African American visionaries, and LGBTQ+ creatives whose contributions historically have often been overlooked, yet, Rothberg integrated their works into his collection for decades.The prior Part 1 and Part II sales of The Collection of Sidney Rothberg, revealed artists that he had acquired as unknowns, including **Bob Thompson**, **Louise Bourgeois**, **Alice Baber**, and **Lee Botecou** just to name a few, and they achieved soaring prices.

Sidney Rothberg championed trailblazing women artists, particularly from the Philadelphia region, who defied the gendered constraints of their time. Among them is **Susan Macdowell Eakins (Lot 46)**, a Pennsylvania Academy of the Fine Arts (PAFA) alumna who studied under her husband, Thomas Eakins, alongside contemporaries such as **Mary Cassatt** and **Cecilia Beaux**. Also celebrated are fellow PAFA artists like **Martha Walter (Lots 160, 162, 169)**, known for her luminous depictions of European scenes; **Alice Kent Stoddard (Lots 34,41, 217)**, a skilled portraitist; and **Jane Piper (Lot 258)**, whose bold modernist still lifes reflect the influence of the Barnes Foundation and French avant-garde movements.

Sales Part III and IV also pay tribute to the **Philadelphia Ten**, a pioneering collective of early 20th-century women artists who challenged the notion of women as hobbyists rather than professionals. Standout works include *Three Children at the Drinking Fountain and #18 Commercial Street, Provincetown* by **Nancy Maybin Ferguson (Lots 170, 171)**, a plein-air painter whose depictions of urban and coastal life earned the admiration of collectors like Alfred Barnes. Fellow member **Susan Gertrude Schell (Lot 102)**, known for her evocative landscapes and commitment to arts education, is also represented.

Another important figure featured is **Violet Oakley (Lot 130)**, whose illustration *Episodes of St. John* exemplifies her spiritual and allegorical style. A central member of the *Red Rose Girls*—an all-female, utopian artistic collective—Oakley helped redefine the possibilities for women in American illustration and mural art by embracing collaboration and communal living as a form of resistance to societal norms.

Beyond women artists, The Collection foregrounds the powerful legacy of **Romare Bearden (Lot 359)**, a towering figure in African American art and co-founder of **Spiral**, the Harlem-based collective that explored the role of Black artists during the Civil Rights Movement. Bearden's iconic collages and paintings offer richly textured visual narratives that speak to the depth and complexity of Black life in America.

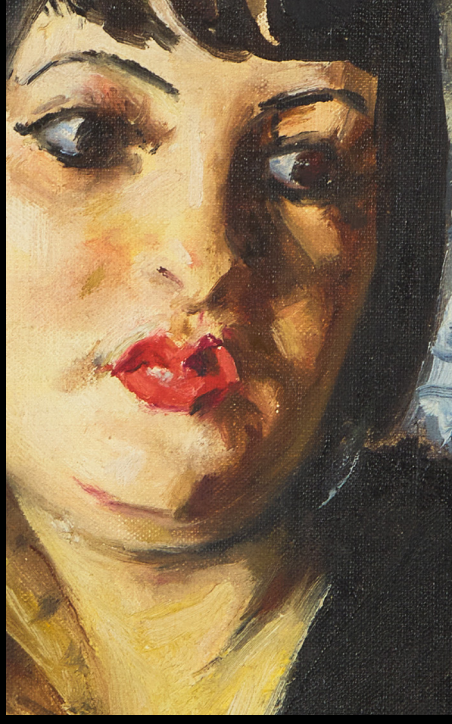
The collection also includes work by **Patrick Procktor (Lots 264-265)**, a British painter whose queer identity and expressive watercolors positioned him at the forefront of postwar figurative art. His piece *Algiers* exemplifies his luminous style, shaped by global travels, pop art aesthetics, and a vibrant artistic network that included close friend **David Hockney**. As you review the upcoming sales Part III and IV, also reference Parts I and II, ask yourself, "Would you have identified some of the emerging and underrepresented artists that Sidney Rothberg passionately collected and then studied alongside their more famous contemporaries?"

ILLUSTRATED
First row, left to right:
LOT 359: Romare Bearden. *Untitled (Figures in Landscape)*
LOT 162: Martha Walter, *Andalusian*

Second row, left to right:
LOT 335: Maria Helena Vieira da Silva, *Le Cerf-Volant (Kô et Kô, Planche VIII)*
LOT 317: Janet Fish, *Seashells*, 1987
LOT 54: Renée Sintenis, *Selbsporträt (Self-Portrait)*

Third row, left to right:
LOT 235: Betty Parsons, *Piabolo*, 1967
LOT 266: Paul Cadmus, *Diotima (Cat Studies)*

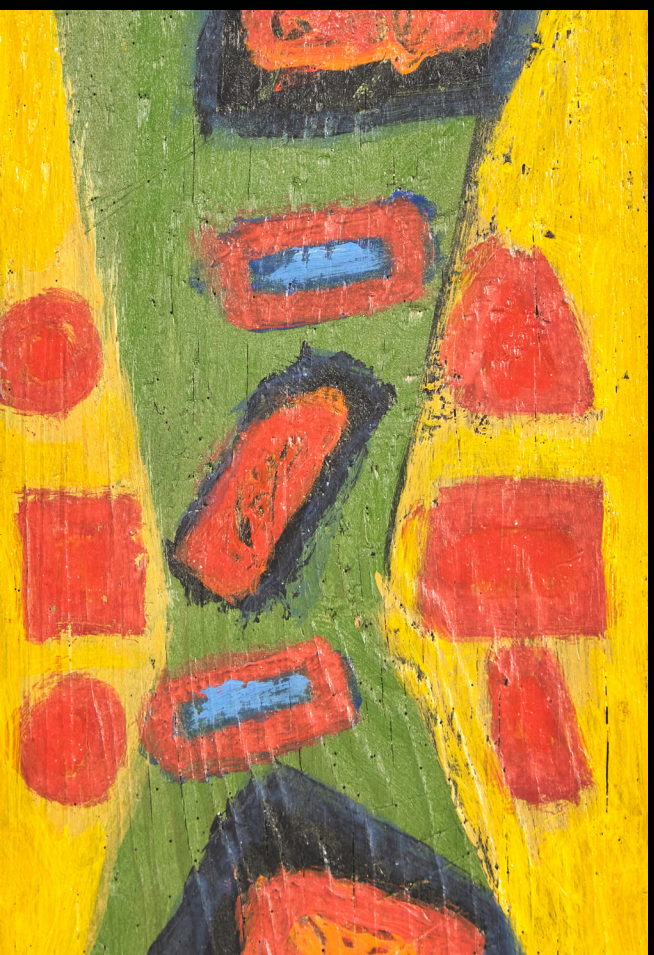




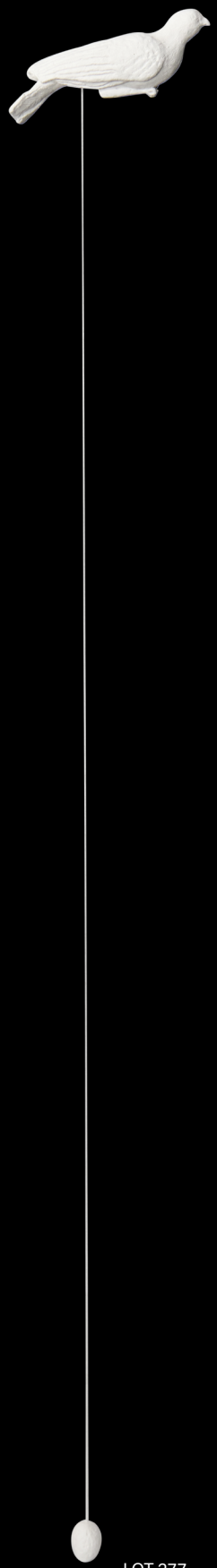












LOT 277

Lot 276

Robert Mapplethorpe (American, 1946-1989) *Patti Smith and Robert Mapplethorpe* from *'Tantric Garden' (Unrealized Animation),* circa 1969

silver gelatin print, ink and collage on paper
pencil signed *Robert Mapplethorpe* and dated (lower right)
22 x 30 in. (55.9 x 76.2cm)

PROVENANCE
Sotheby's, New York, n.d. (per sticker verso)

LITERATURE
Frances Terpak and Michelle Brunnick, *Robert Mapplethorpe: The Archive,* Getty Research Institute, Los Angeles, 2016 (about the *Tantric Garden* realization).

$3,000 - $5,000

Patti Smith and Robert Mapplethorpe met in New York City in 1967, amid a period of profound cultural transformation. Initially lovers, they soon forged a lifelong bond as creative partners and soulmates—a connection that endured until Mapplethorpe's death from AIDS in 1989.

During their time living together at the legendary Chelsea Hotel, the pair collaborated on several projects, including the present work: a collage composed of cut-out shapes (including hearts, stars, and crosses) centering on two steady, seated nude portraits of Smith and Mapplethorpe. Conceived as part of a series of loose paper doll cut-outs, the piece was designed to be animated into a surreal motion picture—a kind of tantric Garden of Eden inhabited by the couple.

For this project, Mapplethorpe enlisted fellow student Lloyd Ziff to photograph the pair in carefully choreographed nude poses, with and without blindfolds. Echoing the occult-infused aesthetic of Kenneth Anger—an influence Mapplethorpe deeply admired—this work, even in its static form, documents the couple's shared artistic vision. It stands as a powerful artifact of their experimental spirit and of Mapplethorpe's pursuit of a transcendent, cosmic love.

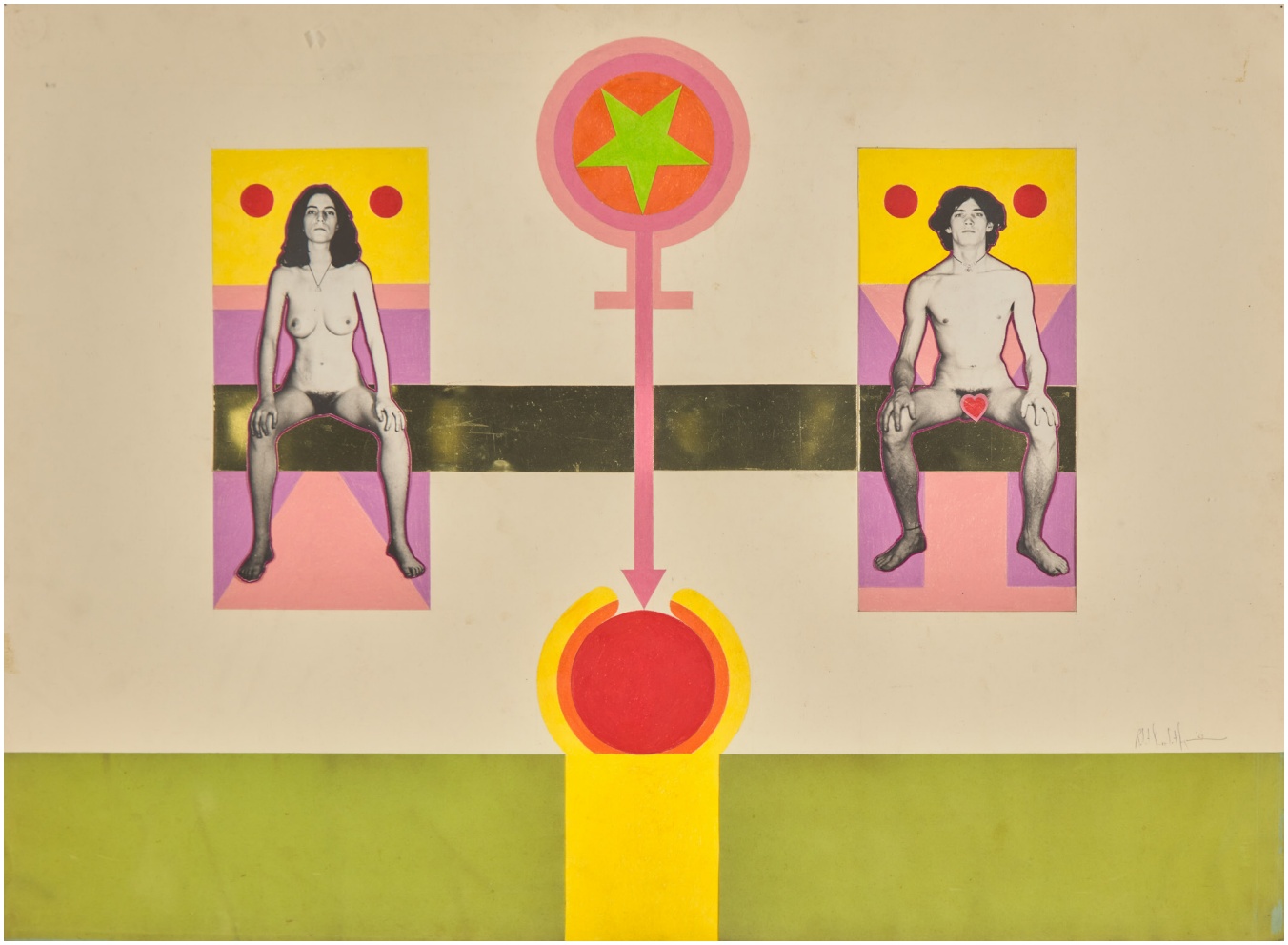
Lot 277

Kiki Smith (American, b. 1954) *Bird and Egg*, 1996

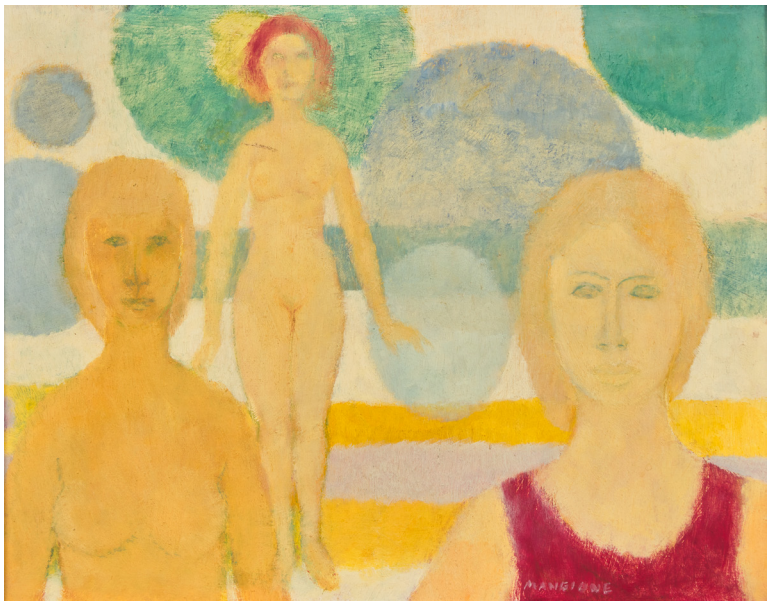
plaster and string
edition 38/100
overall height: 58 in. (147.3cm)
Published by 13 Moons. Sold without the accompanying certificate published by the artist.

PROVENANCE
Anthony d'Offay Gallery, London, United Kingdom.

$1,000 - $1,500



LOT 276

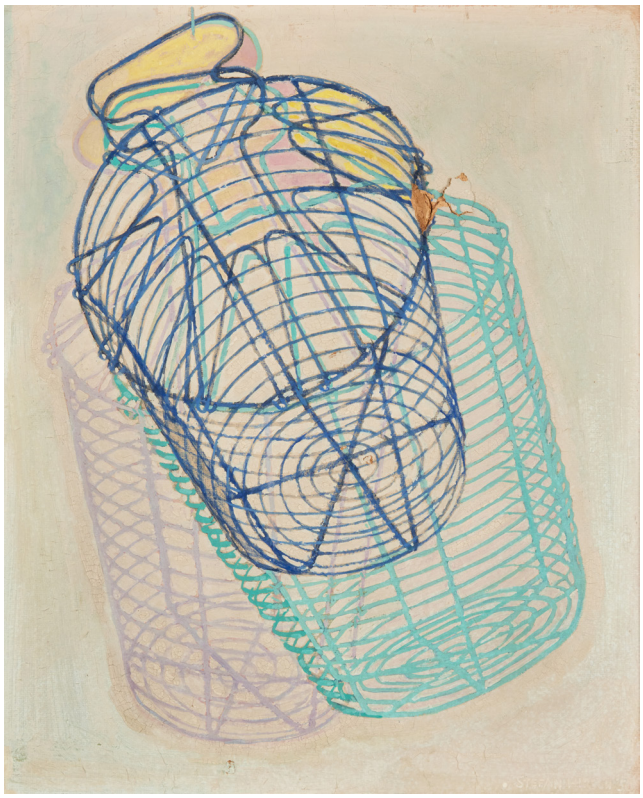


Lot 278

Patricia Mangione
(American, 1915-2002)
***The Strollers*, circa 1965**

oil on masonite
signed *Mangione* (lower right)
14 x 18 in. (35.6 x 45.7cm)

$800 - $1,200



Lot 279

Stefan Hirsch (American, 1899-1964)
***Shadow and Substance*, 1950**

oil and gouache on board
signed *Stefan Hirsch* and dated (lower right); titled faintly (verso)
21 x 17 in. (53.4 x 43.2cm)

PROVENANCE
The Estate of Edgerton M. Vaughan, Sr.
Christie's East, New York, sale of May 17, 1994, lot 532.
Acquired directly from the above sale.

$2,000 - $3,000

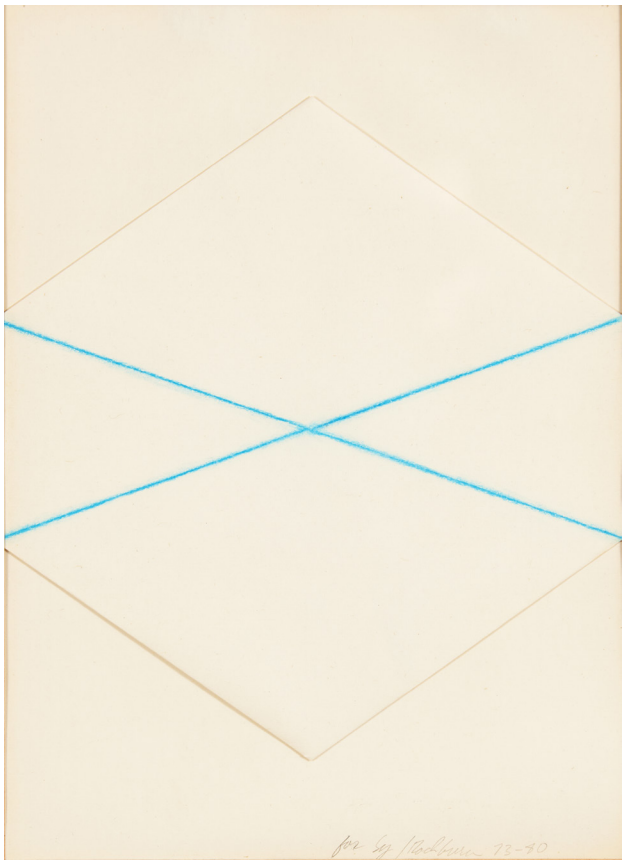
Lot 280

Dorothea Rockburne (Canadian, b. 1929)
***Untitled (Folded Paper and Blue Line)*, 1973-80**

folded paper collage and crayon
inscribed *for Syl Rockburne* and dated (lower right)
8 1/4 x 5 7/8 in. (21 x 14.9cm)

PROVENANCE
Sotheby's, New York, n.d. (per sticker verso).

$1,000 - $1,500





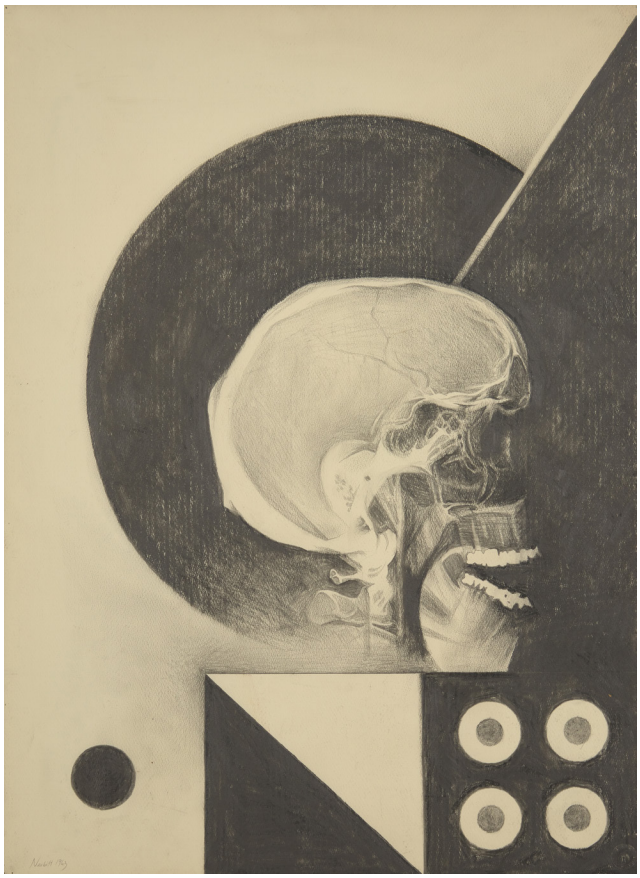
Lot 281

Willem de Kooning (American/Dutch, 1904-1997)
Portrait of a Woman

graphite and watercolor on paper
23 3/4 x 18 in. (60.3 x 45.7cm)

PROVENANCE
Plaza Art Galleries, Inc., New York, New York.

$6,000 - $10,000



LOT 282

Lot 282

Lowell Nesbitt (American, 1933-1993)
Mr. F - The Three Words, 1963

charcoal and pencil on paper
signed *Nesbitt* and dated (lower left)
30 x 22 in. (76.2 x 55.9cm)

PROVENANCE
Franz Bader Gallery, Washington, D.C.
Andrew Crispo Gallery, New York.

$800 - $1,200

Lot 283

Igael Tumarkin (Israeli, b. 1933)
Abtract Face, 1972

steel
signed *TUMARKIN* along edge, dated on cheek,
inscribed *-3.14* on forehead
height: 13 in. (33cm)

$1,500 - $2,500



LOT 284

Lot 284

Jiri Kolář (Czech, 1914-2002)
Heinrich Heine Collage, 1965

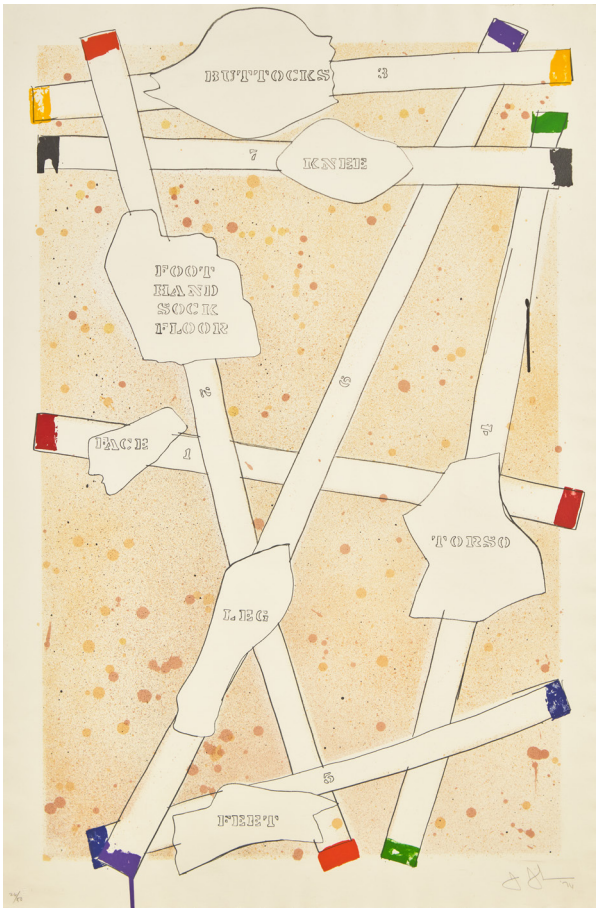
paper collage on printed page
initialed *JK* (lower right)
14 x 10 1/4 in. (35.6 x 26cm)

PROVENANCE
The Art Portfolio, Tenafly, New Jersey.

$500 - $800



LOT 283



Lot 285

Jasper Johns (American, b. 1930)
Sketch from Untitled I, from *Casts from Untitled*, 1974

lithograph on paper
signed, dated and numbered 26/50 in pencil (there were also 10 artist's proofs)
42 3/4 x 28 1/2 in. (108.6 x 72.4cm)
Printed and published by Gemini G.E.L., Los Angeles, California, and with their blindstamps

PROVENANCE
Sotheby's, London, sale of March 27, 1985, lot 299.
Acquired directly from the above sale.

LITERATURE
ULAE, 130.

$4,000 - $6,000



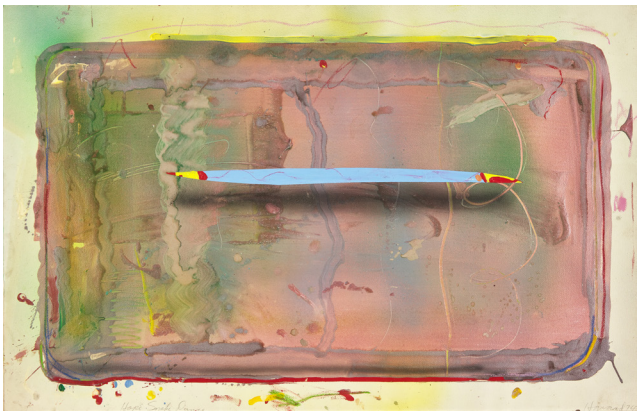
Lot 287

Mark Tobey (American, 1890-1976)
Untitled (Abstract), 1966

tempera on paper
signed *Tobey* and dated (lower left)
6 x 4 1/4 in. (15.2 x 10.8cm)

PROVENANCE
Sotheby's, London, sale of December 6, 1996, lot 121A.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 286

James Havard (American, 1937-2020)
Hopi Snake Dance, 1974

gouache on paper
signed *Havard* and dated (lower right), titled (lower center)
26 x 40 in. (66 x 101.6cm)

$2,500 - $4,000



Lot 288

Leonardo Nierman (Mexican, 1932-2023)
City at Night, 1963

oil on masonite
signed *Nierman* and dated (lower left); signed again *Leonardo Nierman*, dated and titled (verso)
30 1/2 x 22 3/4 in. (77.5 x 57.8cm)

$800 - $1,200



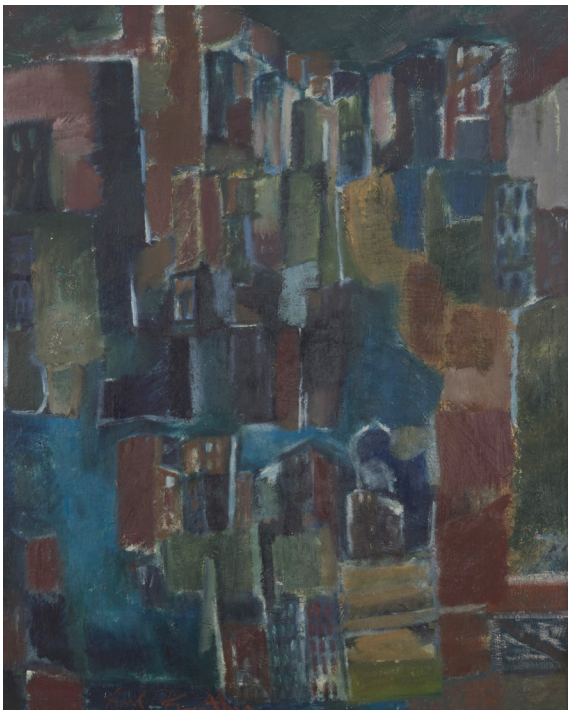
Lot 289

Randall Morgan (American, born after 1920)
Abstract

oil on board
signed *Morgan* (lower right)
16 x 26 in. (40.6 x 66cm)

PROVENANCE
Grace Borgenicht Gallery, New York.

$2,000 - $3,000



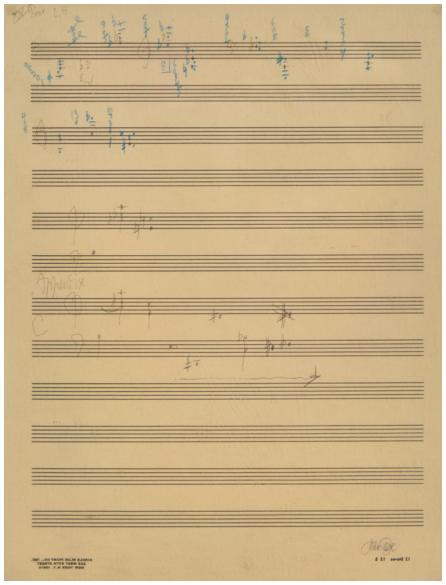
Lot 290

Karl Knaths (American, 1891-1971)
Cubic Attraction

oil on canvas
signed *Karl Knaths* (lower left); signed again (verso)
30 x 24 in. (76.2 x 61cm)

PROVENANCE
Phillips, New York, sale of December 10, 1986, lot 189.
Acquired directly from the above sale.

$3,000 - $5,000



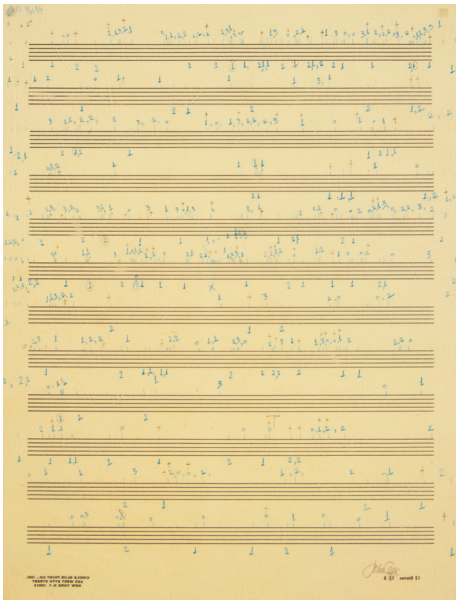
Lot 291

John Cage (American, 1912-1992)
***Études Australes*, *Piano Solo, Book II*,**
***Tracings* from *Star Maps XIV and XV*, 1974-75**

pencil on lined paper
signed *John Cage* (lower right)
14 x 11 in. (35.6 x 27.9cm)

PROVENANCE
Christie's, New York, sale of June 26, 1996, lot 250/7.
Acquired directly from the above sale.

$800 - $1,200



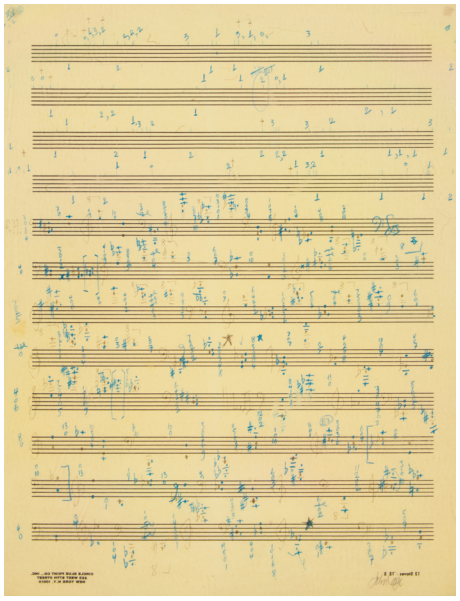
Lot 292

John Cage (American, 1912-1992)
Études Australes, Piano Solo Book II,
Transcriptions to Musical Staves XIV No. 1,
1974-75

pencil and blue crayon on scoresheet
signed *John Cage* (lower right)
12 1/2 x 9 1/2 in. (31.8 x 24.1cm)

PROVENANCE
Christie's, New York, sale of June 26, 1996, lot 250/7.
Acquired directly from the above sale.

$1,500 - $2,500



Lot 293

John Cage (American, 1912-1992)
Études Australes, Piano Solo Book II,
Transcriptions to Musical Staves XIV No. 2,
1974-75

pencil and blue crayon on scoresheet
signed *John Cage* (lower right)
12 1/2 x 9 1/2 in. (31.8 x 24.1cm)

PROVENANCE
Christie's, New York, sale of June 26, 1996, lot 250/7.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 294

Henry Wolf (American, 1925-2005)
Souvenir d'Italie

acrylic on panel
signed *Henry Wolf* and dated (center right); inscribed with artist's name, titled and dated (verso)
23 x 32 in. (58.4 x 81.3cm)

$1,000 - $1,500



Lot 295

George Segal (American, 1924-2000)
Figural Composition, 1960

oil on board
signed *SEGAL* (lower right); signed again, dated and dedicated *"To Connie + Souren for happiness, George Segal Feb 1960"* (verso)
17 x 23 in. (43.2 x 58.4cm)

PROVENANCE
Freeman's, Philadelphia, sale of June 26, 2005, lot 57.
Acquired directly from the above sale.

$1,500 - $2,500



Lot 296

Lowell Nesbitt (American, 1933-1993)
Floating Astronaut, 1970

oil on canvas
signed *L. Nesbitt*, dated and titled (verso)
18 x 18 in. (45.7 x 45.7cm)

$1,000 - $1,500



Lot 297

Larry Rivers (American, 1923-2002)
Plastic Head I, 1970

mixed media
signed *Rivers* (lower left)
24 1/2 x 21 in. (62.2 x 53.3cm)

PROVENANCE
Marlborough Gallery, New York, New York.
Sotheby's Arcade, New York, sale of December 18, 1985, lot 221.
Acquired directly from the above sale.

$3,000 - $5,000



Lot 298

David James Gilhooly (American, 1943-2013)
Queen Victoria Bathing, 1979

glazed ceramic
signed *GILHOOLY* and dated on underside
height: 15 3/4 in. (40cm)

PROVENANCE
Butterfields, San Francisco, sale of April 21, 1994, lot 1181.
Acquired directly from the above sale.

$1,000 - $1,500

Lot 299

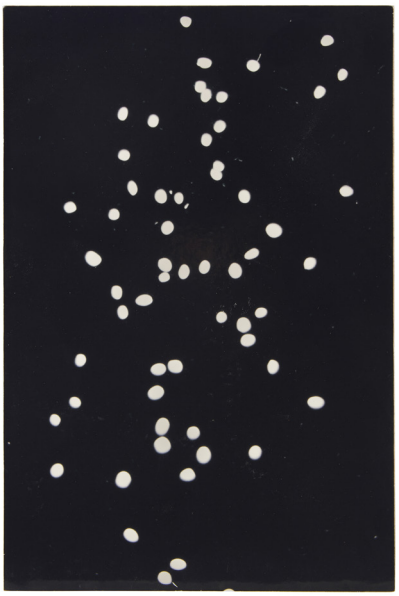
Red Grooms (American, b. 1937)
Miss Asstro 1969 (Costume Design for Skowhegan Costume Ball), 1969

pencil, watercolor, and marker on paper
signed *RED GROOMS* and dated (lower left)
23 x 17 3/4 in. (58.4 x 45.1cm)
Unframed.

PROVENANCE
Sotheby's Arcade, New York, sale of July 17, 2003, lot 90.
Acquired directly from the above sale.

$800 - $1,200





Lot 300

Paul Myoda (Japanese/American, b. 1967) *Gargoyles: Midget & Giant. Resolution II*, 1994

mounted color photograph (1 of 12)
9 x 6 in. (22.9 x 15.2cm)

$1,000 - $1,500



Lot 301

Rafael Coronel (Mexican, 1931-2019) *Ferocious Cat*, 1958

ink on paper
signed *RCoronel* and dated (lower left)
19 5/8 x 25 1/2 in. (49.8 x 64.8cm)

PROVENANCE
Doyle Auction Gallery, New York, sale of December 4, 1997, lot 189.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 302

Byron Browne (American, 1907-1961) *Head of a Woman*, 1952

India ink and white chalk on paper
signed *Byron Browne* and dated *July 1, 1952* (lower right)
26 x 20 in. (66 x 50.8cm)

PROVENANCE
Sotheby's Arcade, New York, sale of December 17, 1990, lot 416.
Acquired directly from the above sale.

$800 - $1,200



LOT 303

Lot 303

Judy Pfaff (American/British, b. 1946)
Quintana Roo, 1980

collage on paper
titled and dated (on frame backing verso)
53 x 30 1/2 in. (134.6 x 77.5cm)

PROVENANCE
Christie's East, New York, sale of May 3, 1994, lot 160.
Acquired directly from the above sale.

$1,000 - $1,500

Lot 304

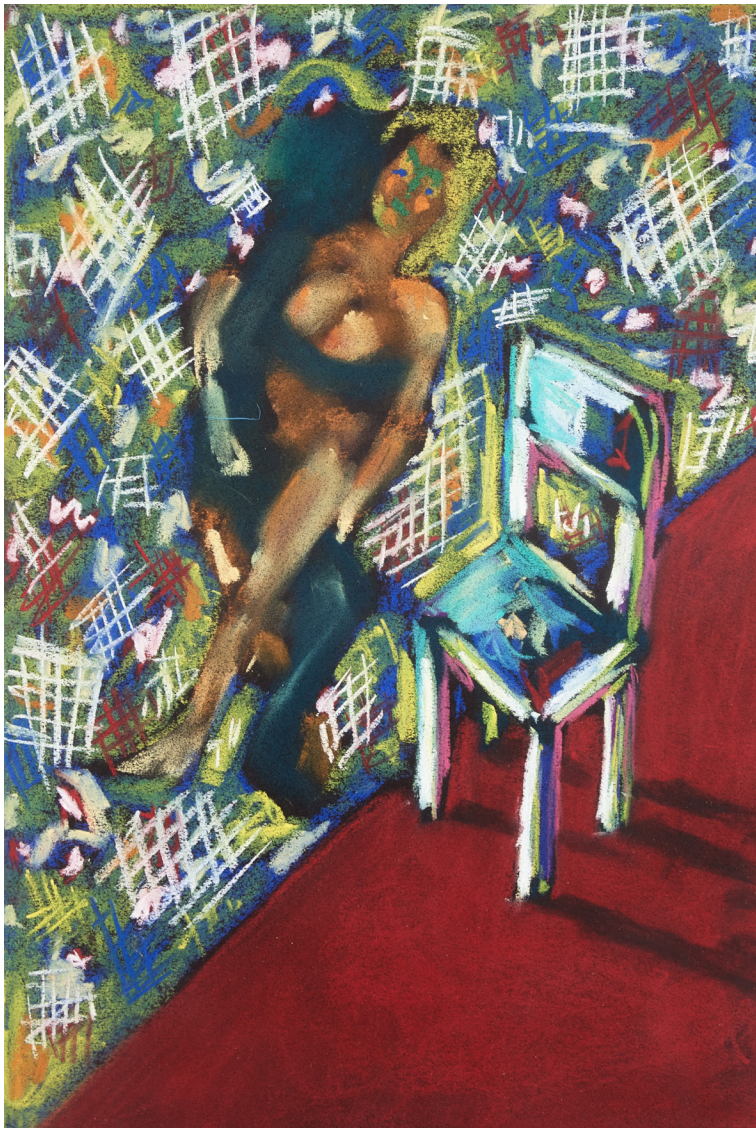
Lucas Samaras (American/Greek, 1936-2024)
Chair with Figures #13, 1981

pastel on paper
dated *53081 (*verso)
17 x 11 1/2 in. (43.2 x 29.2cm)

PROVENANCE
The Pace Gallery, New York, New York.
Mr. and Mrs. George Perutz, Dallas, Texas.
Christie's, New York, sale of February 22, 1995, lot 57.
Acquired directly from the above sale.

EXHIBITION
"Lucas Samaras: Objects and Subjects, 1969-1986," The Denver Art Museum, May 1988-November 1989, no. 46.

$5,000 - $8,000



LOT 304



Lot 305

Lucas Samaras (American/Greek, 1936-2024) *Untitled*, 1960

pastel on paper
dated *June 9, 60* (verso)
9 x 12 in. (22.9 x 30.5cm)

PROVENANCE
Margo Leavin Gallery, Los Angeles, California.

$3,000 - $5,000



Lot 306

Leon Kelly (American, 1901-1982) *The Disenchantment of Love (El Amor Desencanto)*, 1959

oil on canvas
signed *Leon Kelly* and dated (lower right); signed again, titled and dated (verso)
38 x 22 in. (96.5 x 55.9cm)

PROVENANCE
Freeman's, Philadelphia, sale of December 7, 2003, lot 182.
Acquired directly from the above sale.

$2,500 - $4,000



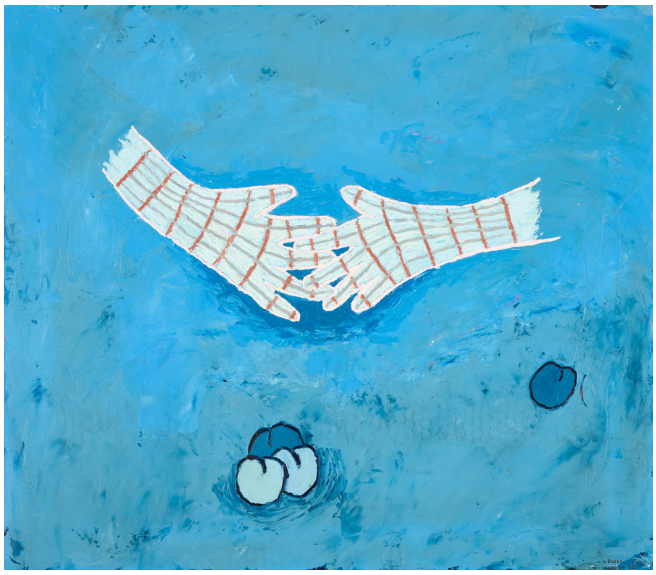
Lot 307

Karl Priebe (American, 1914-1976)
Rudi Jr., 1945

gouache on board
signed *Karl Priebe* and dated (lower right), inscribed with artist's name, titled, located *Milwaukee* and dated (verso)
20 x 16 in. (50.8 x 40.6cm)

PROVENANCE
Perls Galleries, New York, New York.

$1,000 - $1,500



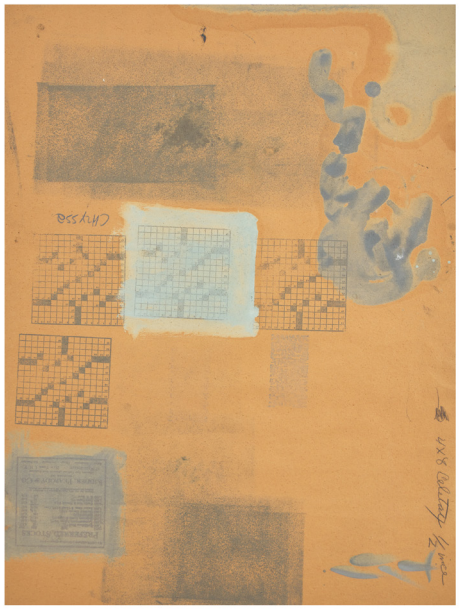
Lot 308

Louisa Chase (American, 1951-2016)
Knit, 1979

oil on canvas
signed *Louisa Chase* (lower right); signed again, titled and dated (verso)
26 x 30 in. (66 x 76.2cm)
Unframed.

PROVENANCE
Christie's East, New York, sale of November 17, 1992, lot 218.
Acquired directly from the above sale.

$1,000 - $1,500



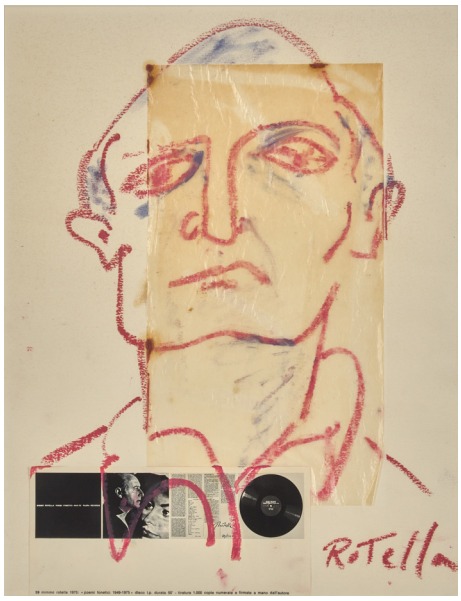
Lot 309

Chryssa (Greek/American, 1933-2013)
Two Works: *Studies for Neon Boxes with Electrodes*, 1967; together with *Crossword Puzzles* (2)

pencil and colored pencil on paper
each signed *Chryssa;* the first also titled and dated (lower right)
larger: 22 x 29 3/4 in. (55.9 x 75.6cm)

PROVENANCE
Studies for Neon Boxes with Electrodes:
Sotheby's Arcade, New York, sale of June 24, 1998, lot 248.
Acquired directly from the above sale.

$3,000 - $5,000



Lot 310

Mimmo Rotella (Italian, 1918-2006)
Head of a Man, 1975

collage, crayon and pastel on paper
signed *Rotella* (lower right)
17 x 13 1/2 in. (43.2 x 34.3cm)

$1,500 - $2,500

Lot 311

Jonathan Borofsky
(American, b. 1942)
Two Works: *Untitled (2828440)*, 1983; together with *Untitled (2825116)*, 1983 (2)

colored pencil, ink and watercolor on paper
each: inscribed with number (lower right); signed *Borofsky* and dated (verso)
larger: 8 1/2 x 11 in. (21.6 x 27.9cm)

PROVENANCE
Paula Cooper Gallery, New York, New York.
Christie's, New York, sale of May 7, 1996, lot 63 and 64.
Acquired directly from the above sale.

$800 - $1,200





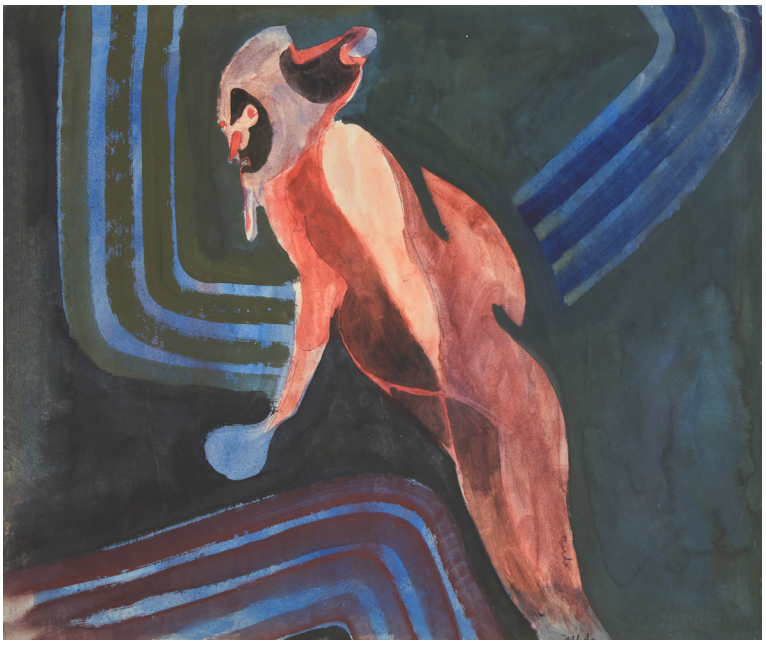
Lot 312

Huguette Arthur Bertrand (French, 1920-2005) *Tortillat*, 1957

oil on canvas
signed *Hug A Bertrand* (lower right); signed again, titled and dated (verso)
45 1/2 x 35 in. (115.6 x 88.9cm)

$1,500 - $2,500





Lot 313

Francisco Toledo (Mexican, 1940-2019) *Figura*, 1969

gouache and pen and blue ink on Fabriano paper
signed *Toledo* twice (lower right)
19 x 23 in. (48.3 x 58.4cm)

PROVENANCE
The Artist.
Acquired directly from the above.
Private Collection.
Christie's, New York, sale of May 16, 1996, lot 201.
Acquired directly from the above sale.

LITERATURE
Fomento Cultural Banamex (ed.), *Francisco Toledo, Works 1957-1970*, Mexico City, 2016, v. 1, pp. 362; 510, (illustrated).

$3,000 - $5,000

Lot 314

Leonardo Nierman (Mexican, 1932-2023) *Bird in the Wind*, 1967

oil on board
signed *Nierman* and dated (lower left); titled (on frame verso)
31 1/2 x 23 1/2 in. (80 x 59.7cm)

$1,000 - $1,500



Lot 315

Robert Rauschenberg (American, 1925-2008) *Senator Javits Poster*, 1968

color offset lithograph on paper
signed, dated and numbered 85/100 in ink
23 x 22 in. (58.4 x 55.9cm)

LITERATURE
Robert Rauschenberg: Prints 1948/1970, exh. cat. Minneapolis: Minneapolis Institute of Arts, 1970, no. 61 (illustrated).

LOT NOTE
"This poster was done in conjunction with Senator Jacob Javits' campaign for re-election to the U.S. Senate." - from *Robert Rauschenberg: Prints 1948/1970*, exhibition catalogue

$800 - $1,200



Lot 316

Kenneth Callahan (American, 1905-1986) *Thoughtful Man*, 1944

tempera and ink on paper laid to board
signed *KENNETH CALLAHAN* and dated (lower right); signed again, titled and dated (verso)
18 1/4 x 14 3/4 in. (46.4 x 37.5cm)

PROVENANCE
Christie's East, New York, sale of December 19, 1989, lot 85.
Acquired directly from the above sale.

EXHIBITION
"Paintings and Drawings by Kenneth Callahan," American British Art Center, New York, New York, February 4-23, 1946, no. 5.
"Kenneth Callahan Exhibition," Maynard Walker Gallery, New York, New York, April 14-May 7, 1952.

$800 - $1,200



Lot 317

Janet Fish (American, b. 1938) *Seashells*, 1987

ink wash on paper
signed *Janet Fish* and dated (lower right)
12 1/4 x 18 7/8 in. (31.1 x 47.9cm)

PROVENANCE
Sotheby's, London, sale of October 15, 1992, lot 425.
Acquired directly from the above sale.

$2,000 - $3,000

In 1989, the renowned glassmaker launched his Ikebana series: an organic and otherworldly body of work inspired by the Japanese art of flower arranging. Characterized by tall, long-stemmed flowers and leaves emerging from delicate vessels, these sculptural pieces reflect both natural elegance and meticulous craftsmanship.

In preparation for this series, the artist created a number of large-scale works on paper, such as the present lot (part from a series of three works). With vivid brushstrokes and bold coloring, this visceral composition translates the dynamic energy of his glassblowing practice into two dimensions. Bright tendrils of color seem to leap from the surface, capturing the intensity of molten glass and the spontaneity of nature that was so inherent to Chihuly's glasswork practice.



Lot 318

Dale Chihuly (American, b. 1942) *Ikebana Series*, 1977

acrylic on paper
signed *Chihuly* (lower center)
60 x 40 1/4 in. (152.4 x 102.2cm)

PROVENANCE
"Open Your Heart" auction, Bailey House, New York, n.d., lot 2.
Acquired directly from the above sale.

LOT NOTE
This work is from a series of three.

$4,000 - $6,000



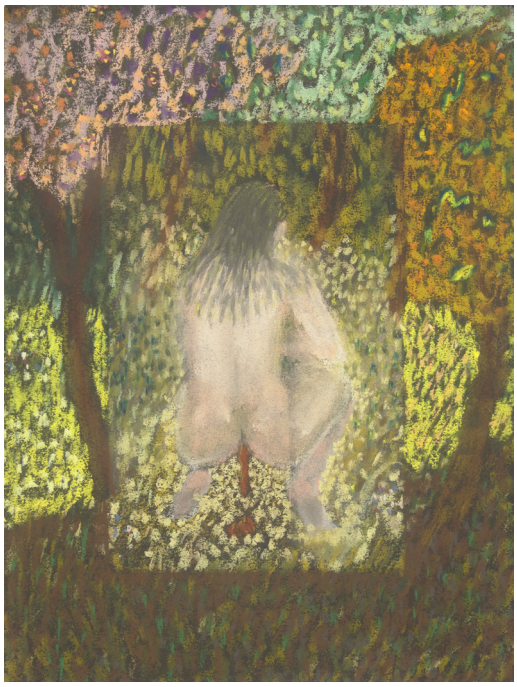
Lot 319

Morgan Russell (American, 1886-1953)
Bather

oil on canvas
signed *Morgan Russell* (upper left)
36 x 23 in. (91.4 x 58.4cm)

PROVENANCE
ACA Galleries, New York, New York.
Salander-O'Reilly Galleries, New York, New York.
John Huston, Puerto Vallarta, Mexico.
Christie's East, New York, sale of June 1, 1989, lot 396.
Acquired directly from the above sale.

$1,000 - $1,500



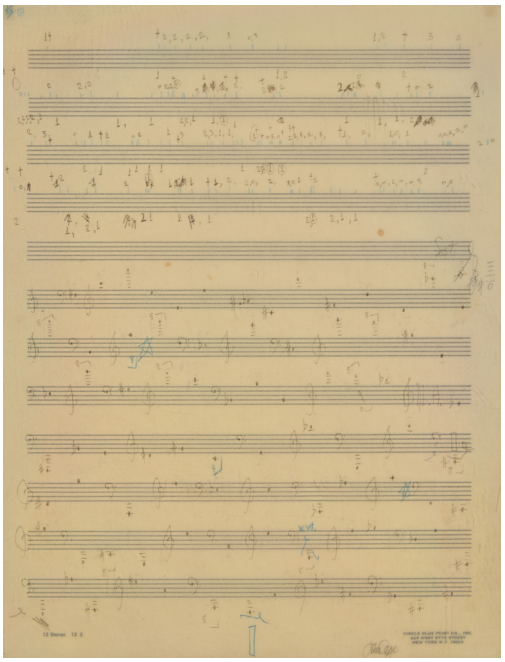
Lot 320

Lucas Samaras (American/Greek, 1936-2024)
Untitled Drawing #3, 1961

pastel on paper
12 x 9 in. (30.5 x 22.9cm)

PROVENANCE
The Pace Gallery, New York, New York.
Sotheby's Arcade, New York, sale of June 12, 1992, lot 247.
Acquired directly from the above sale.

$1,000 - $1,500
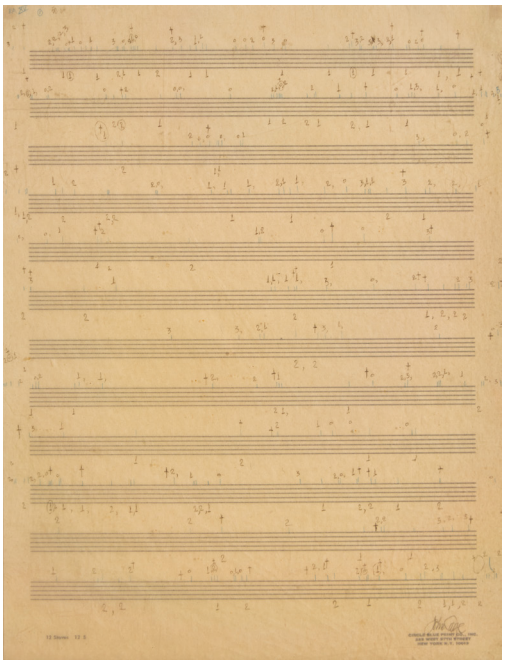


Lot 321

John Cage (American, 1912-1992) *Études Australes, Piano Solo, Book II, Transcripts to Musical Staves XV, No. 2*, 1974-75

pencil and blue crayon on score sheet
each: signed *John Cage* (lower right)
each: 12 1/2 x 9 1/2 in. (31.8 x 24.1cm)

PROVENANCE
Christie's, London, sale of June 26, 1996, lot 250/7.
Acquired directly from the above sale.

$1,000 - $1,500



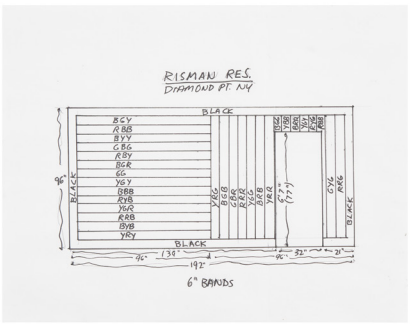
Lot 322

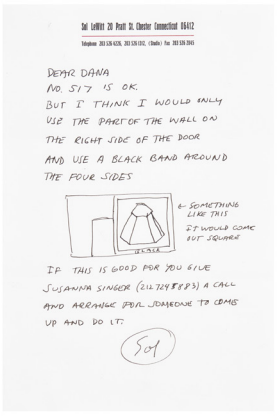
John Cage (American, 1912-1992) *Études Australes, Piano Solo. Book II, Transcriptions to Musical Staves XV, No. 1*, 1974-75

pencil on scoresheet
signed *John Cage* (lower right)
12 1/2 x 9 1/2 in. (31.8 x 24.1cm)

PROVENANCE
Christie's, London, sale of June 26, 1996, lot 250/7.
Acquired directly from the above sale.

$1,000 - $1,500





Lot 323

Sol LeWitt (American, 1928-2007) Two Works: *A Pair of Architectural Studies*, 1982-1995 (2)

ink on paper
one: signed *Sol* (lower center)
larger: 8 1/2 x 11 in. (21.6 x 27.9cm)

PROVENANCE
Sotheby's Arcade, New York, sale of October 8, 1998, lot 487 (14 drawings total).
Acquired directly from the above sale.

$800 - $1,200



Lot 324

Norman Ackroyd (British, 1938-2024)
Three Works: *Portrait of a Man Facing Right;* with *Portrait of an Open-Mouthed Man;* with *Portrait of a Man Facing Left*, 1949 (3)

watercolor, one attributed to Graham
one dated and dedicated "*For Graham Ackroyd*" (lower center)
largest: 17 x 14 5/8 in. (43.2 x 37.1cm)
Unframed.

$800 - $1,200



Lot 325

Nicola Simbari (Italian, 1927-2012)
***Flower Stall*, 1962**

oil on canvas
signed *Simbari* and dated (lower right)
39 x 35 in. (99.1 x 88.9cm)

PROVENANCE
Christie's East, New York, sale of November 13, 1990, lot 285.
Private Collection.
Christie's East, New York, sale of November 10, 1992, lot 181.
Acquired directly from the above sale.

$3,000 - $5,000

Lot 326

Jun Kaneko (Japanese, b. 1942)
Chunk, 1984

hand-painted stoneware
signed *Kaneko* and dated on underside
height: 6 in. (15.2cm)

PROVENANCE
Christie's East, New York, sale of June 14, 1989, lot 517.

$1,500 - $2,500





Lot 327

Charles Arnoldi (American, b. 1946)
Untitled, 1990

monotype - oil on paper
signed *ARNOLDI*, located *NYC* and dated *12/21/1990* (lower left)
21 x 17 1/4 in. (53.3 x 43.8cm)

PROVENANCE
Christie's East, New York, sale of November 25, 1997, lot 731.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 328

Charles Arnoldi (American, b. 1946)
Untitled, 1990

monotype - oil on paper
signed *ARNOLDI* and dated *8/30/90* (lower right)
30 1/2 x 22 3/4 in. (77.5 x 57.8cm)

PROVENANCE
Richard Green Gallery, Santa Monica, California.
Christie's East, New York, sale of November 25, 1997, lot 728.
Acquired directly from the above sale.

$1,000 - $1,500

Lot 329

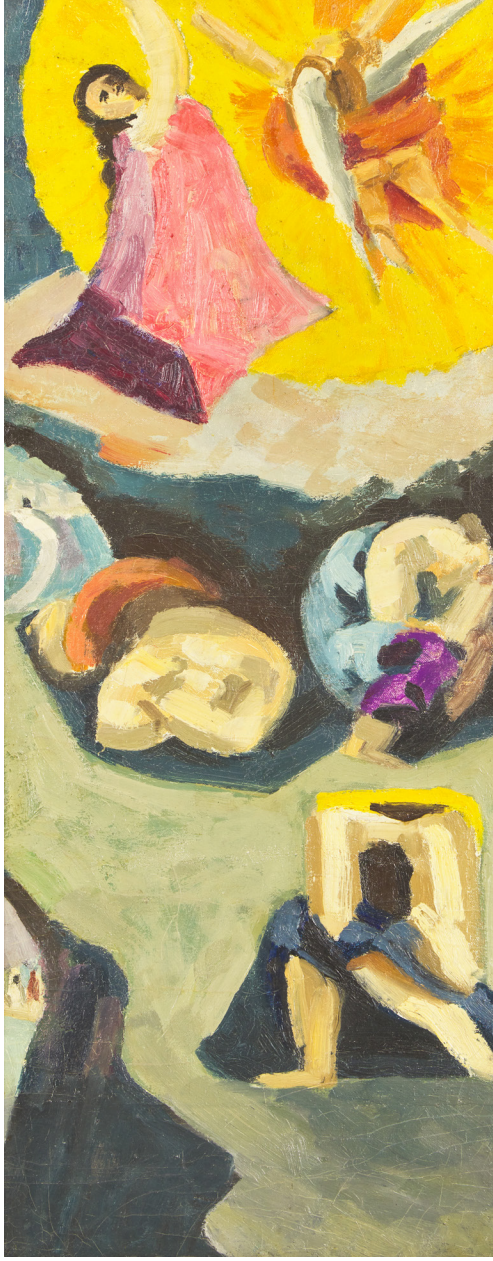
Morgan Russell (American, 1886-1953)
Untitled, 1938

oil on canvas
29 1/4 x 12 3/8 in. (75.6 x 31.3cm)

PROVENANCE
Rose Fried Gallery, New York.
Joseph H. Hirshhorn, New York
(Gift of Joseph H. Hirshhorn, 1996).
The Hirshhorn Museum and Sculpture Garden, Sold by Order of the Trustees to Benefit its Acquisition Program, No. 66.4430.
Christie's East, New York, sale of May 23, 1994, lot 268.
Acquired directly from the above sale.

EXHIBITION
"An Exhibition In Memoriam - Morgan Russell, 1884-1953," Rose Fried Gallery, New York, October-November 1953, no. 12.

$3,000 - $5,000



LOT 329

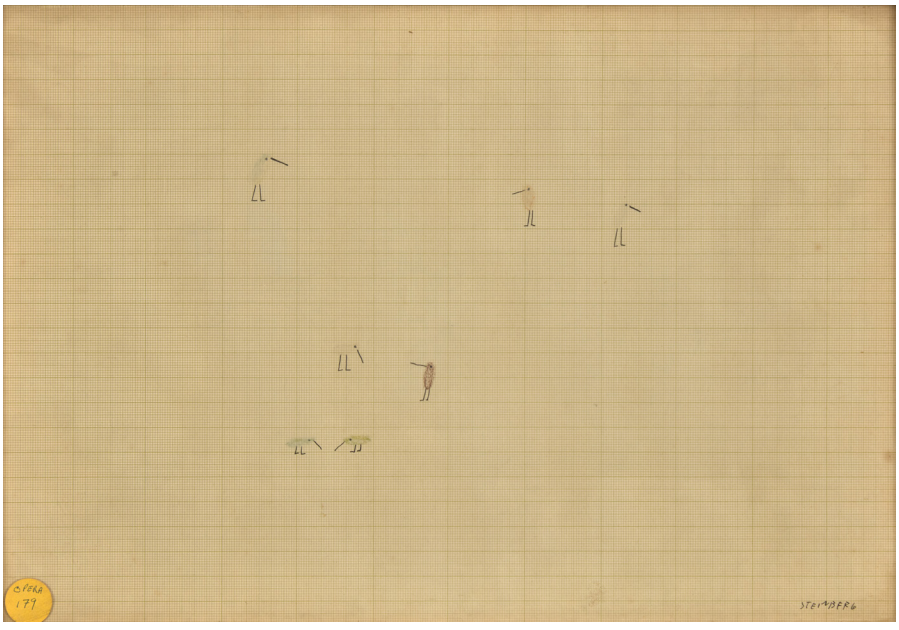
Lot 330

Saul Steinberg (American, 1914-1999)
Birds 100

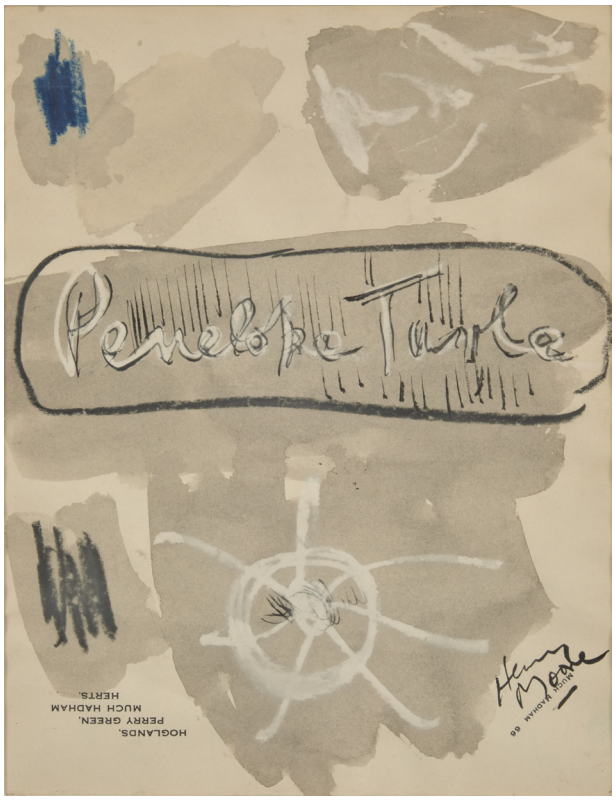
crayon and watercolor on graph paper
signed *Steinberg* (lower right); titled (verso)
10 1/4 x 14 3/4 in. (26 x 37.5cm)

PROVENANCE
Sidney Janis Gallery, New York, New York.

$800 - $1,200



LOT 330



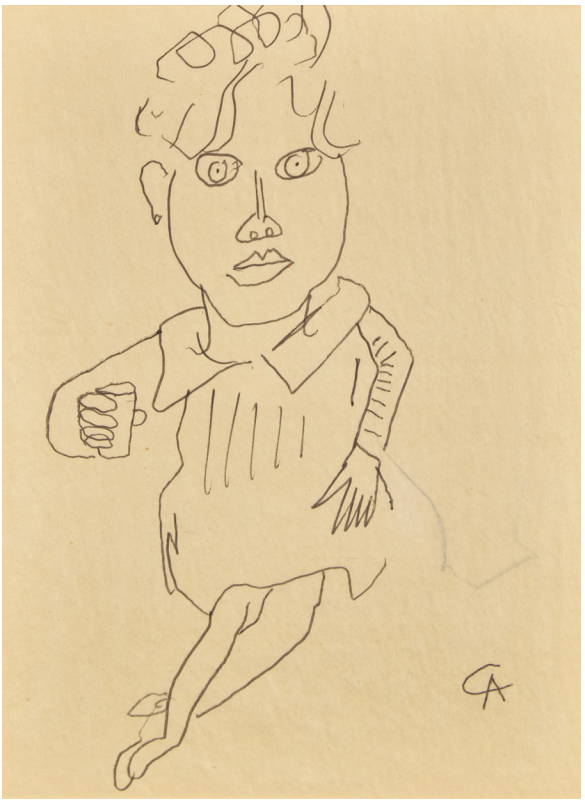
Lot 331

Henry Moore (British, 1898-1986)
***Demonstration for Penelope Turle*, circa 1952**

wax crayon, colored crayon, pen and ink, wash on white lightweight wove
signed *Henry Moore* (lower right) and inscribed '*Drawing Technique by Henry Moore, demonstrated by him to Penelope Turle - Summer 1954 - August*' (on frame verso)
9 x 7 in. (22.9 x 17.8cm)

LITERATURE
Henry Moore: Complete Drawings Volume 4 1950-1976, London: Lund Humphries, 2003, no. HMF 2743a.

$4,000 - $6,000



Lot 332

Alexander Calder (American, 1898-1976)
***Barbara Nayowitz Silbermann*, 1968**

felt tip ink on tracing paper
initialed *CA* (lower right)
10 7/8 x 8 in. (27.6 x 20.3cm)
This work is registered in the archives of the Calder Foundation, New York, under application number #A17110.

PROVENANCE
The Artist.
Gifted by the above in 1968.
Collection of Mrs. Barbara Silbermann (née Nayowitz).
Christie's South Kensington, sale of December 11, 1997, lot 66.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 333

Geer Van Velde (Dutch, 1898-1977)
Nature Morte Devant la Fenêtre, circa 1937

gouache on paper laid down to card
signed with initials *GvV* (lower right)
sheet size: 9 1/2 x 3 7/8 in. (24.1 x 9.9cm)
We wish to thank Mr. Piet Moget for kindly confirming the authenticity of the present Lot.

PROVENANCE
Property of Ernest I. Musgrave (per inscription verso).
Phillips, New York, sale date unknown, lot 99 (per label verso).
Acquired directly from the above sale.

$1,500 - $2,500



Lot 334

Geer Van Velde (Dutch, 1898-1977)
Personnage, circa 1937

gouache on paper laid down to card
signed with initials *GvV* (lower right)
9 15/16 x 3 3/8 in. (25.2 x 8.6cm)
We wish to thank Mr. Piet Moget for kindly confirming the authenticity of the present Lot.

PROVENANCE
Property of Ernest I. Musgrave (per inscription verso).
Phillips, London, sale of June 29, 1992, lot 99 (part lot).

$1,500 - $2,500



In 1928, at the age of twenty, Maria Helena Vieira da Silva arrived in Paris from Lisbon, eager to develop her work as a painter. She quickly immersed herself in the city's vibrant avant-garde scene, exhibiting at the Salon des Surindépendants in 1931. The following year, she met the influential gallerist Jeanne Bucher, whom she later described as "a fairy godmother." The present world reveals a lesser known aspect of the artist's work, a time when, under the influence of Bucher, Vieira da Silva conceived the highly imaginative, playful and poetic children's book entitled *Kô and Kô the Two Eskimos*.

The story follows Kô and Kô, two young Eskimos who set off on a whimsical journey in search of the sun. Along the way, they encounter a fantastical cast of characters: penguins, a grumpy bear, Sapinette girls, a bird-seal hybrid, a Six-Legged Horse, and his daughter, who is rescued by a majestic kite - as shown here. Their odyssey culminates in the mythical city of Port-Méridional, and finally, a magical ascent into the sky aboard two golden elevators.

Though Vieira da Silva invented the story, she felt unable to write it herself, so she enlisted her friend Pierre Guéguen, a contributor to *Cahiers d'Art*, to write the text. She illustrated the book with twelve vivid gouaches, rich in color and simplicity of form. The book also included cut-out and foldable paper figures designed to be propped up with the book, creating a three-dimensional stage-like experience that matched the narrative. When submitted to a major children's book publisher, the manuscript was rejected for being "too apocalyptic." However, Jeanne Bucher stepped in to publish the book herself. For Christmas 1933, she organized an exhibition in her gallery, displaying the gouaches, sketches, and stencils around a Christmas tree.

Lot 335

Maria Helena Vieira da Silva (Portuguese, 1903-1992) *Le Cerf-Volant (Kô et Kô, Planche VIII)*, 1933

gouache on paper
signed *Vieria da Silva* (lower right)
10 x 12 1/2 in. (25.4 x 32cm)

PROVENANCE
Private Collection, Brussels.

LITERATURE
Virginie Duval and Diane Daval Béran, *Vieira Da Silva: Catalogue Raisonné*, Vol. II, Albert Skira, Geneva, 1994, p. 33, no. 144 (illustrated).

$6,000 - $10,000



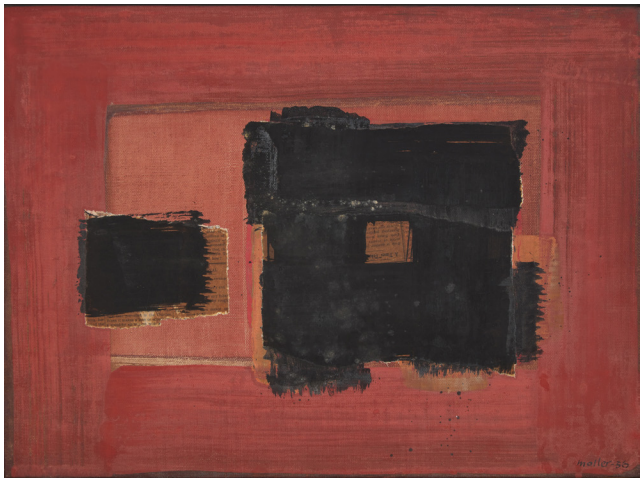
Lot 336

Yoko Ono (American/Japanese, b. 1933) *To Be Appreciated Only When It's Broken*, 1967-88

patinated bronze
initialed *Y.O.* and dated (lower right); titled (lower center); signed *Yoko Ono*, dated and stamp-numbered 8/9 (verso)
11 x 14 1/4 in. (27.9 x 36.2cm)
Unframed.

PROVENANCE
Christie's East, New York, sale of November 8, 1993, lot 71.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 337

Hans Moller (German/American, 1905-2000) *Agreement*, 1956

oil and collage on canvas
signed *Moller* and dated (lower right), signed and dated again and titled on stretcher
14 x 19 in. (35.6 x 48.3cm)

PROVENANCE
Sotheby's Parke Bernet, sale of April 11, 1981, lot 221/1.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 338

Leon Kelly (American, 1901-1982) *Priest and Virgin of the Sun - Macchu Pichu*, 1947

oil on board
signed *Leon Kelly*, titled and dated (on frame verso)
10 x 8 in. (25.4 x 20.3cm)

$2,500 - $4,000



Lot 339

Stephen Edlich (American, 1944-1989) *Abstract*, 1980s

collage with paper and wood elements on etching on paper
signed illegibly and dated (upper left)
sheet: 31 x 22 in. (78.7 x 55.9cm)

$800 - $1,200



Lot 340

Gustavo Foppiani (Italian, 1925-1986) *Angelo Guaritore Al Banchetto*

oil on panel
titled (verso)
15 1/2 x 29 1/4 in. (39.4 x 74.3cm)

$1,000 - $1,500

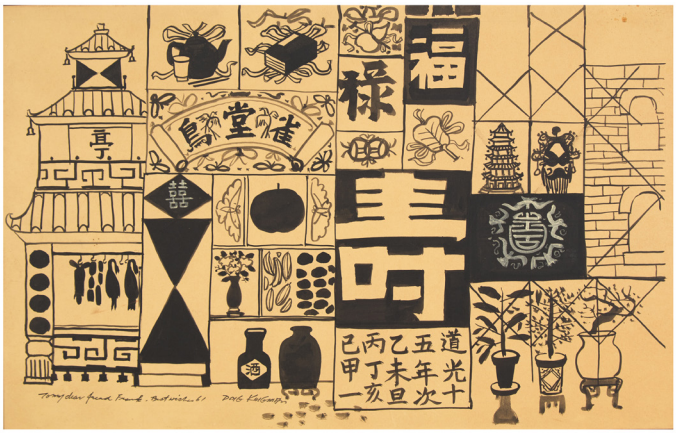
Lot 341

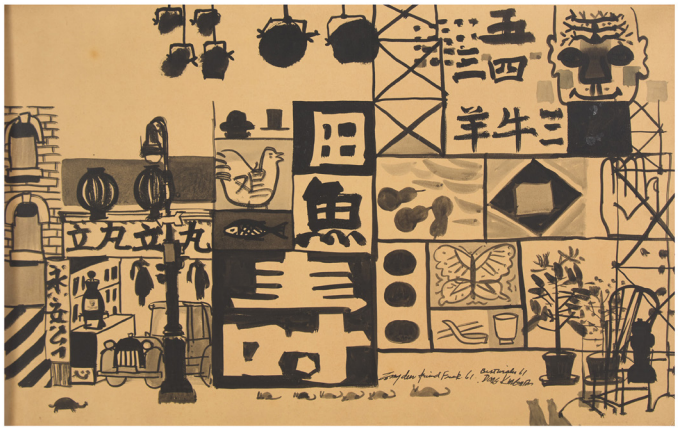
Dong Kingman (Chinese/American, 1911-2000) Two Works: *Asian House*, 1961; Together with *Tea Shop*, 1961

ink on board
each: signed *Dong Kingman*, dated and dedicated *"to my dear friend Frank, Best wishes"* (lower center)
each: 17 1/2 x 28 in. (43.7 x 71.1cm)

PROVENANCE
Plaza Art Galleries, New York, New York.

$1,000 - $1,500







Lot 342

Philip Evergood (American, 1901-1973) *History of Bunny Rabbit and Thirteen Other Childhood Drawings* (13)

pencil, watercolor and mixed media on paper
variously signed, titled and dated with artist's age
largest: 8 x 13 in. (20.3 x 33cm)

PROVENANCE
Sotheby's, New York, sale of June 26, 1981, lot 128.
Acquired directly from the above sale.

$1,000 - $1,500

Lot 343

Rafael Ferrer (Puerto Rican, b. 1933) *Ferno #4*, 1967

soldered cast iron objects
signed *Ferrer* and dated (verso)
height: 27 in. (68.6cm)

$1,500 - $2,500





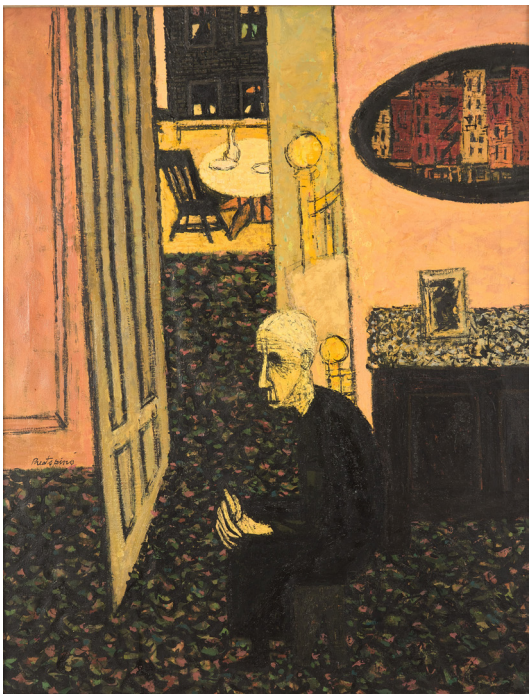
Lot 344

William T. Wiley (American, 1937-2021)
Doodle, 1962

India ink and oil on paper mounted on board
signed *William Wiley* and dated (lower right); signed again and dated (verso)
10 1/4 x 13 1/2 in. (26 x 34.3cm)

PROVENANCE
Staempfli Gallery, New York, New York.
Sotheby's Arcade, New York, sale of April 25, 1986, lot 130.
Private Collection.
Butterfields, San Francisco, sale of October 25, 1992, lot 2303.
Acquired directly from the above sale.

$2,000 - $3,000



Lot 345

Gregorio Prestopino (American, 1907-1984)
My Mother on 14th Street

oil on canvas
signed *Prestopino* (lower left); signed again and titled (on frame verso)
36 x 28 in. (91.5 x 71.1cm)

PROVENANCE
The Hirshhorn Museum and Sculpture Garden, Sold by Order of the Trustees to Benefit its Acquisition Program.
Christie's, East, New York, sale of October 1, 1996, lot 135.
Acquired directly from the above sale.

$2,500 - $4,000



Lot 346

Dong Kingman (Chinese/American, 1911-2000)
Chinatown, San Francisco, 1961

watercolor, gouache and ink on paper laid down to card
signed *Dong Kingman*, dated and dedicated '*to my dear friend Frank. Best wishes*' (lower center)
17 1/2 x 28 in. (44.5 x 71.1cm)

PROVENANCE
Plaza Art Galleries, New York, New York.

$800 - $1,200



Fernand Léger began working in ceramics in 1949 at the workshop of Roland Brice in Biot, quickly mastering the medium with his signature command of structure and color—hallmarks of his Cubist vocabulary. The enameled surface of ceramic offered Léger a unique opportunity to unite volume and color, which he regarded as essential forces, akin to fire and water. This new material also allowed him to bring his art into the realm of architecture, integrating visual creativity directly into urban space.

The present work is emblematic of Léger's early experiments in ceramics: an enameled terracotta low-relief, directly adapted from one of his earlier paintings. The sharp contours, contrasting hues, and recessed gaps transform the ceramic into both object and image. It resists easy interpretation—is it a door? An archway? A purely abstract form? The ambiguity is deliberate, inviting the viewer to question their assumptions and reengage with form itself.

In embracing ceramics, Léger aligned himself with a lineage of 19th-century artists who turned to enameled pottery as a means of breaking from convention and expanding their expressive vocabulary. The presence of this piece in the Sidney Rothberg Collection speaks volumes about the collector's insight into Léger's creative evolution. It reflects Rothberg's appreciation for artists willing to challenge boundaries and explore new terrain, both materially and conceptually.

Lot 347

Fernand Léger (French, 1881-1955)
Composition Rouge, Jaune et Orange

earthenware glazed ceramic painted in colors illegibly signed *F. LEGER* and stamped *F. LEGER/ Biot* (AM) (verso)

$3,000 - $5,000



Lot 348

Stuart Davis (American, 1892-1964)
Girl and Faun (from *The Puritans*), 1922

watercolor on paper
signed *Stuart Davis* and dated (lower left)
sight: 16 1/4 x 22 in. (41.3 x 55.9cm)

PROVENANCE
The Artist.
Mr. and Mrs. Ralph deGolier, Vineyard Haven, Massachusetts, c. 1923.
Mrs. Ralph deGolier, Vineyard Haven, Massachusetts.
The Downtown Gallery, New York, New York, 1966.
Edith Gregor Halpert, New York, New York.
Estate of Edith Gregor Halpert.
Sotheby's Parke Bernet, New York, sale of May 16, 1973, lot 2.
Paul Stiga, New York, New York.
Sotheby's Parke Bernet, New York, sale of November 24, 1978, lot 97 (as *The Puritans*).
Acquired directly from the above sale.

LITERATURE
Marshall B. Davidson, ed., *The American Heritage History of the Writers' America*, New York, 1973, p. 363, (illustrated).

Ani Boyajian and Mark Rutkoski, eds., *Stuart Davis: A Catalogue Raisonné*, Vol. 2, New Haven, 2007, p. 524, no. 1074, (illustrated).

LOT NOTE
The present work is one in a group of five stage and costume designs made by Davis for the play *The Puritans*, written by his friend Raph deGolier.

$3,000 - $5,000



Lot 349

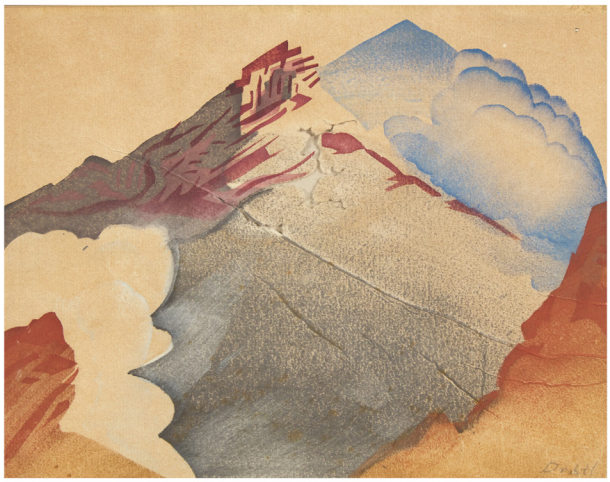
Nicolas Africano (American, b. 1948)
Nov.-Aug. (November), 1988

oil and wax on wood panel
initialed *NA* and dated (verso)
20 x 20 in. (50.8 x 50.8cm)

PROVENANCE
Holly Solomon Gallery, New York, New York.

$1,000 - $1,500



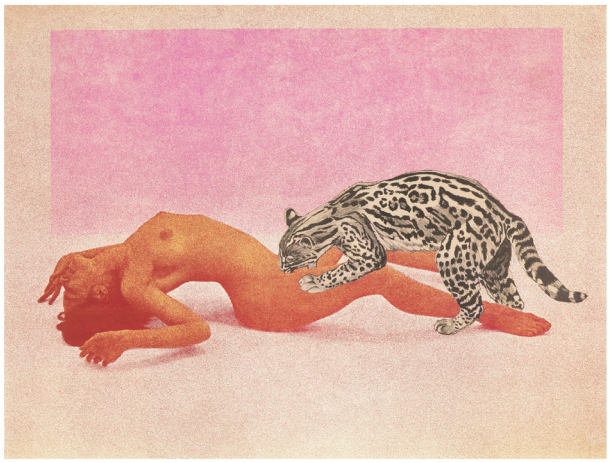


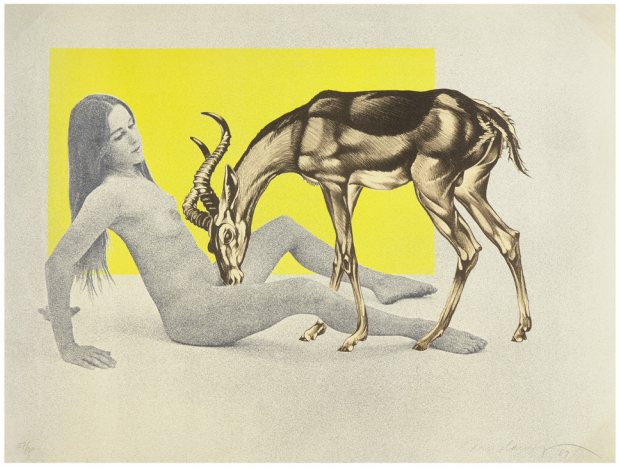
Lot 350

Dr. Atl (Gerardo Murillo) (Mexican, 1875-1964)
Two Works: *Mountain Scene I;* together with *Mountain Scene II* (2)

stencil print on paper laid to card
each: variously signed *Dr. Atl* and inscribed indistinctly
each: 8 1/2 x 10 in. (21.6 x 25.4xm)

$1,000 - $1,500



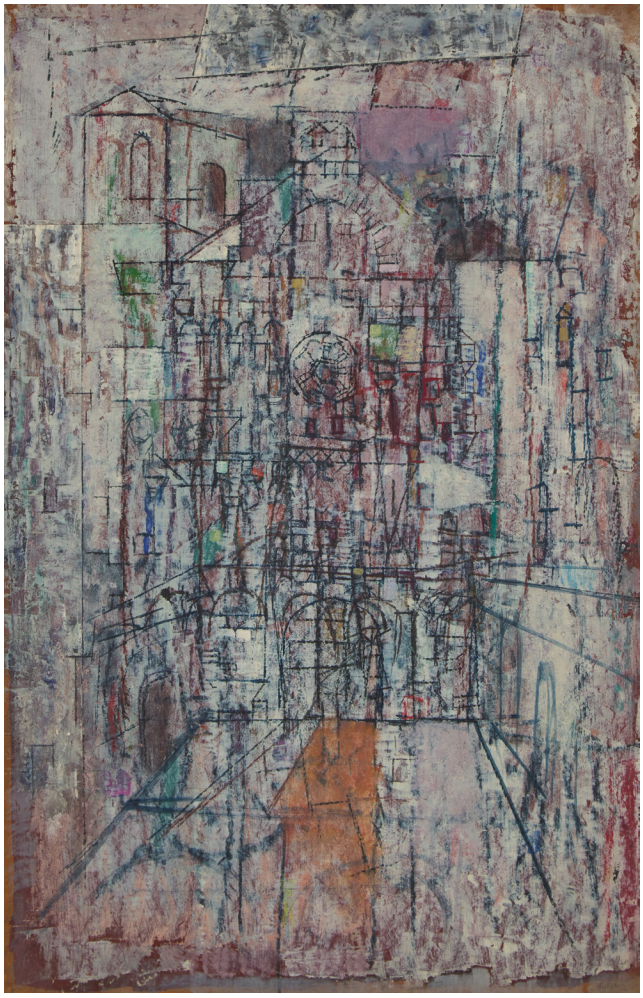


Lot 351

Mel Ramos (American, 1935-2018)
Two Works: *Ocelot*, 1969; together with *Gerunek*, 1969 (2)

color lithograph on paper
gerunek: signed, dated and numbered 59/60 in pencil
larger: 26 x 40 in. (66 x 101.6cm)
Unframed.

$800 - $1,200



Lot 352

John Heliker (American, 1909-2000) *San Rufino*

gouache and ink on board
signed *Heliker* (lower right)
19 3/4 x 13 in. (50.2 x 33cm)

PROVENANCE
Kraushaar Galleries, New York, New York.
Sotheby's Arcade, New York, sale of January 24, 1989, lot 326.
Acquired directly from the above sale.

$2,000 - $3,000



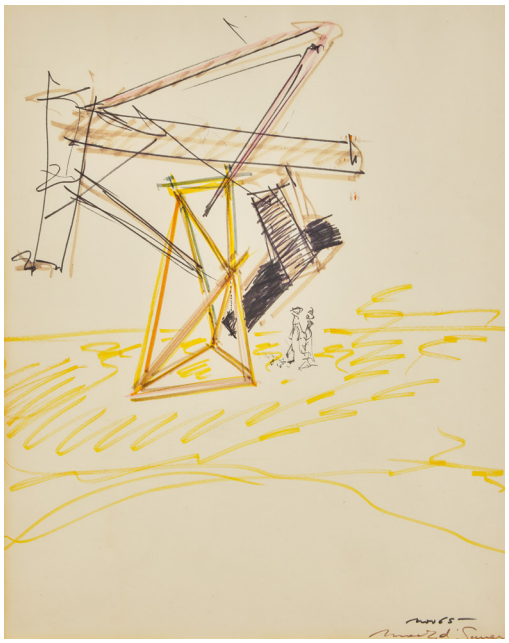
Lot 353

Karl Zerbe (American/German, 1903-1972) *Portrait Study of a Painter (Kokoshka)*, circa 1959

oil and mixed media on thin handmade paper
signed *Zerbe* (lower center)
36 1/4 x 23 1/2 in. (92.1 x 59.7cm)

PROVENANCE
Nordness Gallery, New York, New York.
Christie's, New York, sale of July 23, 1998, lot 124.
Private Collection, New York.
Christie's East, New York, sale of August 12, 1999, lot 185.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 354

Mark di Suvero (American, b. 1933)
The Dangle Twins, 1965

marker, pen, and pencil on paper
signed *Mark di Suvero* and dated *November 65* (lower right)
16 x 12 1/2 in. (40.6 x 31.8cm)

PROVENANCE
Christie's, New York, sale of May 3, 1994, lot 11.
Acquired directly from the above sale.

$1,000 - $1,500



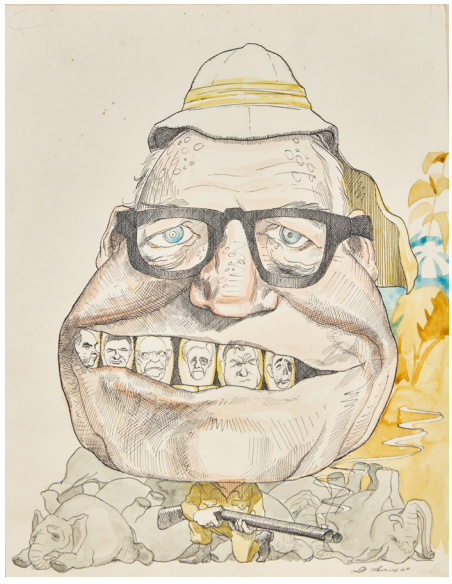
Lot 355

Hans Moller
(German/American, 1905-2000)
Self-Portrait, 1960-61

oil on canvas
signed *Moller* (lower right)
28 x 19 in. (71.1 x 48.3cm)

PROVENANCE
Christie's East, New York, sale of July 23, 1998, lot 127.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 356

David Levine (American, 1926-2009)
Barry Goldwater, 1964

pen, ink and watercolor on paper
signed *D. Levine* and dated (lower right)
13 x 10 in. (33 x 25.4cm)

PROVENANCE
Forum Gallery, New York, New York.
Freeman's, Philadelphia, sale of January, 23, 2003, lot 714A.
Acquired directly from the above sale.

$1,000 - $1,500





Lot 357

Jack Youngerman (American, 1926-2020)
Two Works: *Orbit*, 1981; together with *Ukiyo-E*, 1976 (2)

screenprint on paper
each: signed and numbered in pencil
larger: 37 x 36 in. (94 x 91.4cm)
Unframed (*Orbit*).

PROVENANCE
Ukiyo-E:
Pace Editions, New York, New York.
ACA Galleries, New York, New York.

$1,000 - $1,500



Lot 358

Kenny Scharf (American, b. 1958)
Mouse Eats Cheese Underwater, 1993

watercolor and ink on paper
signed *Zena* (upper center) and *Malia* (lower center); signed again *Kenny Scharf + Zena + Malia*, dated and titled (verso)
44 1/2 x 30 in. (113 x 76.2cm)

LOT NOTE
The present work was executed by the artist along with his two daughters, Zena and Malia.

$2,000 - $3,000



Lot 359

Romare Bearden (American, 1911-1988)
Untitled (Figures in Landscape), circa 1974

watercolor and ink on paper
signed *Romare* (lower right)
21 1/8 x 30 5/8 in. (53.7 x 77.8cm)

This lot will be included in the artist's forthcoming Digital Catalogue Raisonné by the Wildenstein Plattner Institute.

PROVENANCE
The Artist.
Private Collection (acquired directly from the above).
Christie's, New York, sale of May 11, 1983, lot 259.
Acquired directly from the above sale.

$8,000 - $12,000



Lot 360

Jean Hélion (French, 1904-1987)
Voiture de Fleurs, 1964

color crayon on paper
signed *Hélion* and dated (lower right); signed and dated again and titled (verso)
10 x 13 in. (25.4 x 33cm)

PROVENANCE
Sotheby's Arcade, New York, sale of June 14, 1995, lot 219.
Acquired directly from the above sale.

$800 - $1,200



Lot 361

Italo Scanga (American, 1932-2001)
Moonlight, 1981

painted wood and collage
signed *Italo Scanga* and dated on plaque (lower right)
height: 77 in. (195.6cm)

PROVENANCE
Christie's East, New York, sale of May 7, 1991, lot 258.
Acquired directly from the above sale.

$1,000 - $1,500





Lot 362

Jean Lurçat (French, 1892-1966)
Two Works: *Le Chien Bleu;* together with *Toujours à Taquets*, 1952 (2)

gouache on paper, laid to card
each: signed *Lurçat;* titled (verso)
larger: 44 1/2 x 21 1/2 in. (113 x 54.6cm)

$1,000 - $1,500



Lot 363

Carl Holty (American, 1900-1973)
Green Gray, 1964

oil on canvas laid to masonite
signed *Holty* and dated (lower left)
12 x 9 in. (30.5 x 22.9cm)

PROVENANCE
Andrew Crispo Gallery, New York, New York.
Christie's East, New York, sale of November 15, 1993, lot 275.
Acquired directly from the above sale.

$1,000 - $1,500



Lot 364

Carl Holty (American, 1900-1973)
Untitled: Green, White, Gray, 1968

oil on canvas laid to masonite
signed *Holty* (lower right)
12 x 9 in. (30.5 x 22.9cm)

PROVENANCE
Andrew Crispo Gallery, New York, New York.
Christie's East, New York, sale of November 15, 1993, lot 271.
Acquired directly from the above sale.

$1,000 - $1,500





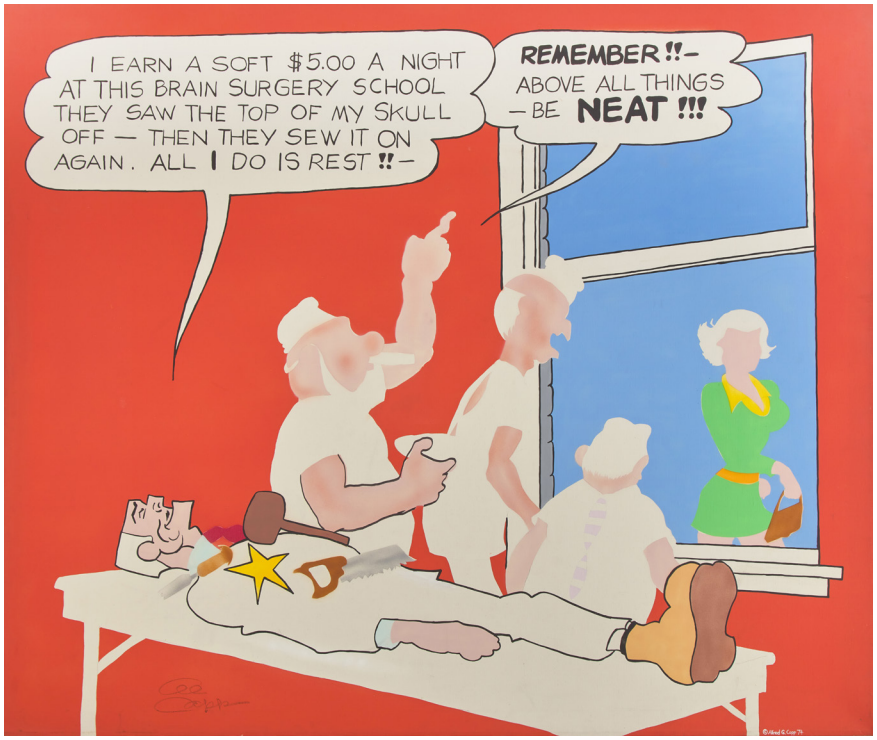
Lot 365

Meyer Vaisman (Venezuelan, b. 1960)
Two Works: *Untitled*, 1989; together with *Untitled*, 1989 (2)

each: process ink and collage on paper
each: 40 1/2 x 25 3/4 in. (102.9 x 65.4cm)

PROVENANCE
Leo Castelli, New York, New York.
Sonnabend Gallery, New York, New York.
Christie's East, New York, sale of November 26, 2001, lot 297 (both works).
Acquired directly from the above sale.

$1,500 - $2,500

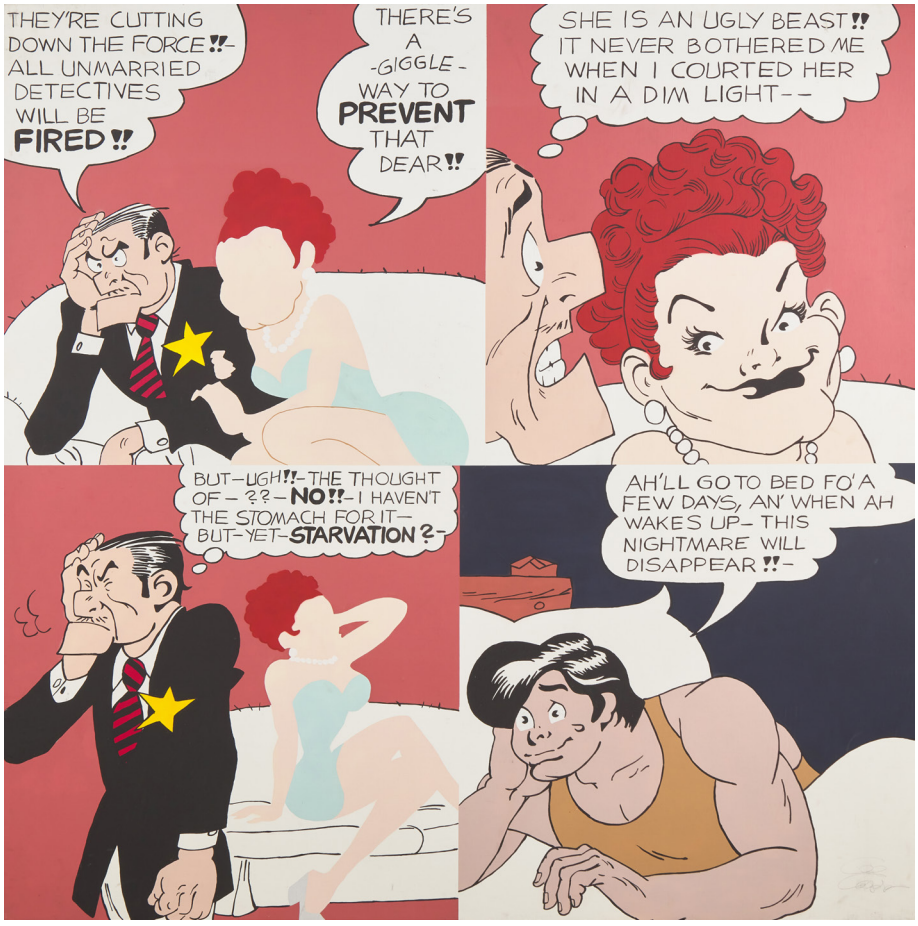


Lot 366

Al Capp
(American, 1909-1979)
***Remember!! - Above All Things - Be Neat!!! (Comic Strip)*, 1974-75**

oil on canvas
signed *Alfred G. Capp* and dated (lower right); signed and dated again (on canvas overhang)
56 x 69 in. (142.2 x 175.3cm)
Unframed.

$1,000 - $1,500



Lot 367

Al Capp
(American, 1909-1979)
***They're Cutting the Force (Comic Strip)*, 1975**

oil on canvas
signed *Alfred Capp* (lower right); signed again and dated (verso)
66 x 66 in. (167.6 x 167.6cm)
Unframed.

$1,000 - $1,500



LOT 368

Lot 368

Jean Hugo (French, 1894-1984) *Fleurs dans un Vase*, 1958

collage laid to board
inscribed, signed, located and dated '*Happy/Christmas/ from/Jean/Fourques*' (verso)
10 1/2 x 8 1/2 in. (26.7 x 21.6cm)

PROVENANCE
Christie's South Kensington, London, sale of December 8, 1997, lot 287.

$600 - $1,000

Lot 369

Jean Hugo (French, 1894-1984) *Village Breton*

gouache on panel
signed *Jean Hugo* (lower center right)
8 3/4 x 10 1/2 in. (22.2 x 26.7cm)

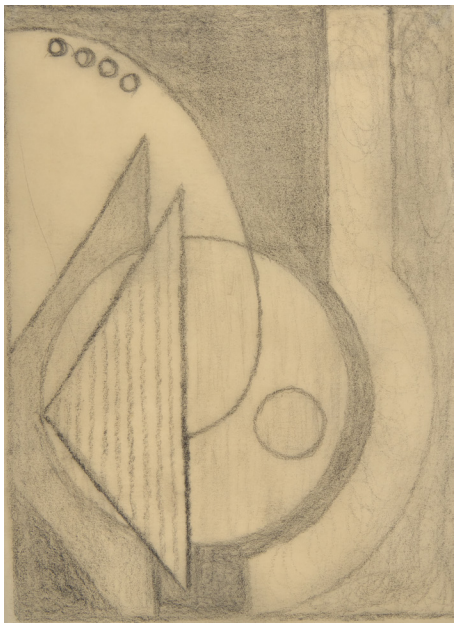
PROVENANCE
Collection of Mr. William C. Raiser.

EXHIBITION
The Hanover Gallery, London, cat. no. 32.

$800 - $1,200



LOT 369



Lot 370

César Domela (Dutch, 1900-1992)
Drawing for Relief #13A, 1936-1937

pencil on thin paper
5 3/4 x 4 1/4 in. (14.6 x 10.8cm)

PROVENANCE
The Artist.
A gift from the above.
Collection of Ruth and Murray Gribin.
Sotheby's Arcade, New York, sale of June 30, 1993, lot 275 (per stickers verso).
Acquired directly from the above sale (post-sale).

$800 - $1,200

Lot 371

Francis Picabia (French, 1879-1953)
Satyre

pencil on paper
dedicated *à Marie d'Espie de la Hire/très affectueusement/Francis Picabia* (lower right)
12 7/8 x 10 in. (32.7 x 25.4cm)

We wish to thank the Comité Picabia for confirming the authenticity of the present Lot, which will be included in the artist's Catalogue Raisonné and will be accompanied by a Certificate of Authenticity.

LOT NOTE
Marie de La Hire, to whom the present drawing is dedicated, was a novelist, poet, and painter closely connected to the avant-garde circles of early 20th-century Paris. Married to the writer Adolphe d'Espie, she was a close friend of Francis Picabia and established her studio near his. In 1920, she authored one of the first monographs on Picabia, marking a significant early critical study of his art. She also contributed to his seminal collaborative work *L'Œil Cacodylate* - a radical piece that invited friends and collaborators to inscribe messages directly onto the canvas, thus challenging conventional notions of authorship and originality in art.

$4,000 - $6,000

END OF SALE



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MELISSA FLACK
CATALOGUER
American Art



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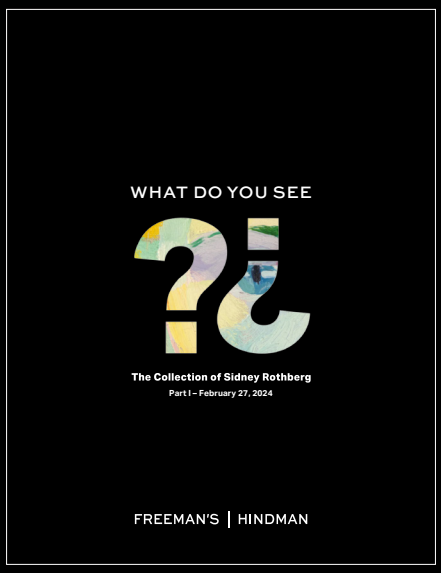


DETAIL LOT 92

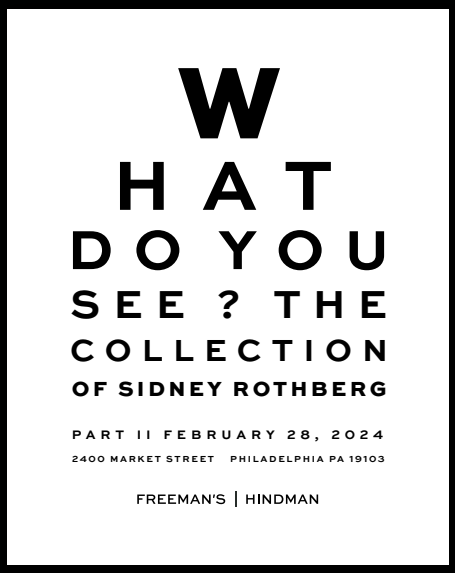
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Part I



Part II

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